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'FEDORA' REVIVAL AT METROPOLITAN DISTINGUISHED BY BRILLIANT CAST

Giordano's Operatic Version of Sardou's Famous Play Is Given Vigorous Performance — Maria Jeritzka in Title Rôle, Martinelli as "Loris" and Scotti as "De Sirieux" — Queena Mario Heard as "Olga" — New Scenery by Urban — Fleta Sings "Radames" Impressively — Easton Much Admired as "Elisabeth" — Other Operas of the Week

GIULIO GATTI-CASAZZA brought forward another of the Metropolitan's promised revivals on Saturday afternoon of last week. Giordano's "Fedora" was the latest operatic wanderer to return to the fold, and the event took on all the brilliance inseparable from such occasions at the great Broadway house. Maria Jeritzka was cast for the name part, there was a new scenic production fresh from the brushes of Joseph Urban, and a dramatis personæ of exceptional strength to make memorable the restoration.

"Fedora" was previously given at the Metropolitan in 1907, under the Conried administration. That occasion was sufficiently noteworthy, for it was marked by the début of Lina Cavalieri, while the cast further included such eminent names as Caruso and Scotti. After four performances in the season, the work disappeared from the repertory, and, excepting its presentation by the Chicago forces during their invasion of New York in 1919, the opera has not since been given here by a major company. "Fedora" is a lyric drama in three acts, adapted by Signor Colautti from the famous play by Sardou. It is a melodrama in the French playwright's familiar style: a gripping and intense piece, swift-moving and theatrically effective. Here, in brief, is the plot:

The *Princess Fedora Romazov* is engaged to be married to Count Vladimir Andrejevich, of whose dissolute habits she has no suspicion. While *Fedora* is visiting at the Count's house he is brought in mortally wounded. He dies and suspicion fastens on Count Loris Ipanov. The police at once institute a search for Ipanov, while *Fedora* makes a vow to avenge her lover's murder. The second act shows *Fedora* receiving her friends at a reception in Paris. Among the guests is Loris, whose affections she contrives to win. He tells her of his love, and upon *Fedora's* announcing her decision to return to St. Petersburg, Loris admits that he is a refugee from justice, implicated in the murder of the Count. *Fedora* grants him an interview after her guests have gone, planning to extort from him a confession of guilt, and yet secretly hoping that he will be able to exculpate himself. Loris finally tells her that he killed the Count because he had been his wife's lover. *Fedora's* newly awakened affections for

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ELISABETH RETHBERG

Soprano of the Metropolitan, Who Has Made an Astonishing Record of Successes, Gaining in a Few Years an Assured Place Among the Brightest Stars of Opera. She Is Also a Distinguished Figure on the Concert Platform. (See Page 33)

Galli-Curci as "Lakmé" Brilliantly Begins Last Season with Chicagoans

CHICAGO, Dec. 8.—The return of Amelita Galli-Curci to the Chicago Civic Opera for what she declares to be her last season, and the perfection of her singing in "Lakmé" and "Dinorah," enlivened the week at the Auditorium Theater, home of Chicago's experiment in making opera a civic institution.

Mme. Galli-Curci made her season's début in the name rôle of Delibes' "Lakmé," on Monday night, and appeared the following Friday in a special performance of "Dinorah," the opera in which she desired to make her reap-

pearance. Both performances were sold out days in advance. When the artist came forward in the first act of "Lakmé" she received an ovation that eclipsed even the outburst of enthusiasm that greeted her American début in "Rigoletto" seven seasons ago.

Galli-Curci's voice, at its best, is like nothing else in the world of music, and in both of these performances she was at her very best. Never, in the seven seasons since she first sang in Chicago, has she sung with more beauty of voice. Sweet and clear, with an indescribable quality possessed by no other voice in the

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NOTED GUESTS TO CONDUCT WORKS IN 1924 NORTH SHORE FESTIVAL SERIES

Carl D. Kinsey, Business Manager, Announces Important Engagements — X a v e r Scharwenka and Georg Schumann to Be Guest Judges in \$1,000 Contest for Orchestral Work — Will Also Lead Compositions They Have Written for Chicago's Big Event—Ernest Schelling and Deems Taylor to Conduct Own Works—Eminent Soloists to Appear

CHICAGO, Dec. 8.—Notable programs have been arranged for the annual Chicago North Shore Music Festival, to be held in the gymnasium of Northwestern University, Evanston, Ill., from May 26 to 31 next. In the \$1,000 prize contest for an orchestral work by an American composer, the final selection will be made when the five works judged to be the best of those submitted will be played by the Chicago Symphony on the evening of May 29. The rules of the competition provide that each work submitted must not have been played in public and must take not more than fifteen minutes to perform. All works must be submitted to the contest committee before Jan. 1. The judges include Rudolph Ganz, Ernest Schelling and Deems Taylor. Xaver Scharwenka and Georg Schumann, who will come to America especially for the festival, will be guest judges.

Carl D. Kinsey, business manager, announces that the festival will include eight concerts. A feature of these programs will be the presence of well-known guest conductors. Scharwenka, Schumann, Ernest Schelling and Deems Taylor will be represented as composers and will lead their own works. Peter Christian Lutkin will be musical director of the festival; Frederick Stock, conductor of the Symphony, and Osbourne MacConathy, assistant conductor.

The festival will open on the evening of May 26 with a performance of Mendelssohn's "Elijah" by a chorus of 1000, conducted by Mr. Lutkin, with Louis Graveure, baritone; Monica Graham Stults, soprano; Merle Alcock, contralto of the Metropolitan; Richard Crooks, tenor, and a boy soprano, yet to be chosen, as soloists.

At the second concert on the evening of May 27, a "Jenny Lind" recital will be given by Frieda Hempel, soprano, and an orchestral program by the Chicago Symphony under Frederick Stock. Scharwenka will conduct a work for orchestra composed especially for this concert.

Tito Schipa, tenor of the Chicago Civic Opera, will be the soloist at the third concert on the evening of May 28. Dr. Schumann will conduct his new choral work "Praise and Thanks," written especially for the occasion. The

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Carl D. Kinsey Injured, Wife Killed, in Twentieth Century Express Wreck

CHICAGO, Dec. 10.—Mrs. Carl D. Kinsey, wife of the treasurer and manager of the Chicago Musical College, was killed, and Mr. Kinsey was injured, in the Twentieth Century train wreck at Forsyth, N. Y., thirty-five miles east of Erie, Pa., at 1:40 o'clock on Sunday morning. Mr. and Mrs. Kinsey had been on a visit to New York, and were returning to Chicago when the disaster occurred. Mr. Kinsey, who had his leg broken and was cut about the head, was removed to St. Vincent's Hospital in Erie.

The second section of the Twentieth Century was brought to a stop at a grade crossing at Forsyth by the burning wreckage of an automobile which had been demolished by the first section of the express. The third section, traveling in fog and rain, ran into it, smashing the rear car and derailing the two Pullman cars ahead of it. Nine persons were killed and about thirty injured.

Mr. Kinsey had just completed extensive preparations for the North Shore Music Festival, of which he is business manager, and it was on business connected with this event at Evanston next spring that he made the trip to New York. He is widely known in musical and social circles in Chicago and other cities. He was formerly manager of the Apollo Musical Club of Chicago, but resigned that post in 1916 to become vice-president and manager of the Chicago Musical College when Felix Borowski became president on the retirement of Dr. Florenz Ziegfeld. Mr. Kinsey has left his impress on the work of the Chicago Musical College in the extended policy inaugurated during his term of office. The public school music department has been more widely developed, the scope of the now famous summer



Photo by Moffett
Carl D. Kinsey

school vastly enlarged and new methods adopted in other sections of the institution.

Mrs. Kinsey was formerly Edwinna du Plaine. They were married in Chicago in April, 1916. A daughter, Letitia, survives. Mrs. Kinsey had a host of friends in musical and dramatic circles in Chicago. Indeed, she possessed considerable talent in both dramatic and vocal art, and it had been understood that she was seriously considering entering upon some regular stage work next spring. Mrs. Kinsey's funeral will be held here in about ten days or two weeks—as soon as Mr. Kinsey has sufficiently recovered from his injuries to be brought home.

Engage Famous Stars for Evanston Festival

[Continued from page 1]

A Cappella Choir, led by Mr. Lutkin, will give the first performance of three motets by this composer. The Symphony under Mr. Stock will accompany Mr. Schipa's solos.

The trial concert of five orchestral compositions will be given on the following evening. A Young People's Concert by the Chicago Symphony, under Mr. Stock, is scheduled for the afternoon of May 30.

Ernestine Schumann Heink will be the soloist at the Second Artist's Concert on the evening of May 30, singing arias and songs, with the accompaniment of the Symphony. Dr. Schumann will conduct the premiere of his Variations on a Theme by Handel, written for the occasion and dedicated to the North Shore Festival Association. Ernest Schelling will lead one of his compositions for orchestra on the same program.

A children's chorus of 1500 singers will be heard in a concert version of "Hänsel und Gretel," with soloists,

Abolition of Admission Tax Urged by President

WASHINGTON, Dec. 10.—The abolition of the tax on admission tickets which now hits concertgoers in common with the rest of the community, is one of the measures in the remission of taxation recommended by President Coolidge in his first message to Congress, delivered on Dec. 6. Pointing out that the drastic retrenchment which has been effected in public expenditure will make these remissions possible, he says: "The amusement and educational value of moving pictures ought not to be taxed." The President, strongly emphasizing the urgency of reducing the "tremendous burden of national and local taxation," states that this duty is paramount of all services which Congress can render to the country.

PLAN CONCERTS FOR MUSIC SETTLEMENTS

Prominent Artists to Contribute Services to Help Schools Carry on Work

The Association of Music School Settlements, which includes seven such schools in Greater New York, has announced a series of six subscription concerts at Carnegie Hall to raise funds to carry on the work of providing musical instruction at a nominal cost. The first concert will be given by the New York Symphony under Walter Damrosch, with Harold Bauer and Ossip Gabrilowitsch as soloists, on the evening of Dec. 21. Other concerts will be by Mischa Elman on Jan. 1; a joint recital by Mitja Nikisch, pianist, and another artist, to be announced, on Feb. 8; a performance of Purcell's "Dido and Aeneas" by the Society of the Friends of Music on March 14; a joint recital by Mischa Levitzki and Dusolina Giannini on April 1, and a recital by Paderewski on May 9. All the artists will give their services free. The committee, of which Kendall K. Mussey is chairman and Hugh H. McGee is treasurer, includes the names of Harry Harkness Flagler, Otto H. Kahn, Clarence H. Mackay and Ernest Urchs.

The first music school settlement was founded in New York by Emily Wagner in 1894, two years after the first one in this country was established at Hull House in Chicago. The seven settlements now have a teaching staff of more than 200 and are attended by 3000 pupils and have an annual budget of between \$150,000 and \$200,000. They have quite recently associated themselves together in order to secure greater co-operation and prevent duplication of effort.

"The settlements," said Mr. Mussey, "do not purpose to turn out professional artists, but to make music an integral part of the cultural life of the community. Their work is to instill greater appreciation of music and to make it possible for students to express themselves in music. One of our students is a postman, fifty-four years old, who has been studying the violin for three years, thus fulfilling a lifelong ambition which had been previously denied. The tuition, which is nominal, with scholarships and chances to work out their fees to those who cannot afford to pay, cover only about one-third of the cost of the schools."

"One of the interesting special features is a class of more than thirty blind in one school, taught by specially trained teachers. We also have a 'music play' class for children in the Brooklyn School which produced an operetta last year with sixteen children under eleven and one older person."

The association became a member of the National Federation of Settlements in the spring of 1922 and took part in the East Aurora convention that fall and played an important part in the convention at Washington last spring, at which a program for two pianos was given by Harold Bauer and Ossip Gabrilowitsch. The present appeal is not being made from the standpoint of charity, but on the basis of public service. Its work is among the people and it is from the people that the committee seeks to draw its support.

Federation Establishes Scholarship Fund for Young Artists

It has been decided by the National Federation of Music Clubs to institute scholarships for the winners of the artists' contests at the biennial conventions, the scholarships to be substituted for the concert tours which have hitherto been organized by the Federation for these artists. A scholarship fund for this purpose was established at the recent board meeting held in New York, the Chaminade Club of Providence, R. I., starting the list with \$100.

Baklanoff Becomes Citizen

CHICAGO, Dec. 8.—Georges Baklanoff, baritone of the Chicago Civic Opera Company, was granted his final naturalization papers on Tuesday. Mr. Baklanoff was born in Russia. He came to this country several years ago to sing with the Boston Opera Company, and has sung for several seasons with the Chicagoans.

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Telephone Girls in Portland, Me., Are Studying Music

PORTLAND, ME., Dec. 8.—Approximately fifty local telephone girls have organized at telephone headquarters for instruction in various instruments. These classes will meet for practice at the Thompson School of Music. An orchestra and a chorus are planned. Many trained singers are now counted among local operators and the Telephone Quartet often provides music at social gatherings in the spacious and well equipped rest room of the new Telephone Building. Officers of the Telephone Company have included MUSICAL AMERICA among the weeklies placed at the disposal of the operators, as inspirational reading for all those interesting in music, and especially for the classes now forming. ANNIE J. O'BRIEN.

CARL FLESCH HERE FOR SECOND AMERICAN TOUR

Montemezzi, Lauri-Volpi and Schelling Also Arrive—Eames, Goodson and Sevcik Depart

Carl Flesch, Hungarian violinist, arrived in New York aboard the Paris of the French Line on Dec. 8, after an absence of nine years. Mr. Flesch, who is a pupil of Marsick and Joachim, made his debut in Vienna in 1895. His only tour of this country was made in 1913. Mr. Flesch will be heard with the Philadelphia Orchestra in Philadelphia on Dec. 14 and in New York on Dec. 18, after which he will start on an extended tour.

Also aboard the Paris were Ernest Schelling and Edouard Risler, pianists, and Phyllis Lett, English contralto, who comes for her first American tour.

Booked on the Paris for her return trip, leaving Dec. 12, was Mme. Emma Eames de Gogorza, former soprano of the Metropolitan, who has given up her residence in Bath, Me., on account of her health. She will go to the south of France, where she will be joined by her husband, Emilio de Gogorza, at the end of his present concert tour.

Aboard the Conte Rosso of the Lloyd-Sabaudo Line, which arrived on Dec. 6, were Italo Montemezzi, Italian composer, and Giacomo Lauri-Volpi, tenor, of the Metropolitan.

Katharine Goodson, English pianist, who has been making a three months' tour of this country, sailed for home in the White Star liner Baltic on Dec. 8. Alma Simpson, soprano, sailed on the Orbita on Dec. 5. Prof. Otakar Sevcik, celebrated violin teacher, who has been conducting classes in various parts of the United States for the last three years, was scheduled to depart on Dec. 12 aboard the George Washington, taking with him eleven pupils who are to continue their studies with him at his home in Pisek, Czechoslovakia.

National Concert Managers to Urge Tax Repeal at Meeting

The National Concert Managers Association will hold a three-day session in New York, Dec. 16 to 18, with headquarters at the Waldorf-Astoria Hotel. The names of several new members recently enrolled will be announced at this meeting. The tax elimination question will come up again and all members will be asked to use their best efforts to have the tax removed from concert tickets. The announcement from Elizabeth Cueny, secretary-treasurer of the Association, says further: "A significant element since the establishment of the National Concert Managers Association is that disputes between local managers and national managers grow less with the better understanding of the functioning of each."

Walter F. Fritschy, Kansas City, Mo., manager, arrived in New York last Monday to attend the semi-annual meeting of the National Concert Managers' Association.

Riccardo Martin and Jane Grey Wed in Stamford, Conn.

The marriage of Riccardo Martin, tenor, and Jane Grey, actress, in Stamford, Conn., on Nov. 17, was announced last week when the singer and his bride returned to New York from a honeymoon trip to Atlantic City. The marriage had been kept a secret from the artists' friends. The tenor, whose name is Hugh Whitfield Martin, was born in Kentucky, and made his operatic debut as Faust in Nantes in 1904. He sang with the San Carlo Opera Company in the United States, and was subsequently engaged for the Metropolitan, where he sang leading rôles from 1907 to 1913. Mr. Martin was a member of the Chicago Opera Company during the seasons of 1920-21. This is his second marriage, his first wife, Elfrida Klamroth Martin, from whom he was divorced last year, being known in the concert world as Mme. Ruano Bogislav, singer.

Boston Music Critic to Join New York "Times" Staff

BOSTON, Dec. 10.—Olin Downes, music editor of the Boston Post, has resigned his position to join the music department of the New York Times. Mr. Downes for several years was Boston correspondent of MUSICAL AMERICA. He is a musician of ability and will assume his new position about Jan. 1, 1924.

W. J. P.

Odd Fancies Delighted Creator of Fairy Operas

Wolfram Humperdinck Tells of His Father's Last Years—Beloved Composer of "Hänsel und Gretel" Had Illuminated Bath and Ceiling of Electric Stars—Lived as Country Gentleman on Wooded Estate and Sometimes Held Court for Children—How "The Miracle" Music Was Written.



VISION of the world outside the cloister gates, beckoning to a nun with seductive allure, and of the cruel snares hidden under its deceptive gaiety, is an unusual subject to kindle the sturdy musical genius that cast about the simple nursery tale of "Hänsel und Gretel" an undying charm. The incidental music to Carl Vollmöller's pantomime, "The Miracle," however, bears strongly the impress of the whimsical creator of the *Gaose Girl*. One of the last two scores composed for the stage by Engelbert Humperdinck, it has been brought to the United States by his son, Wolfram Humperdinck, a conductor and director of the National Theater at Weimar.

Mr. Humperdinck gives an interesting picture of the last years of his father's life, when the whimsical creator of "Hänsel und Gretel" lived as a country gentleman in a woodland estate about a half hour's journey from Berlin. Here his last works, including the String Quartet that was his valedictory to the world, were written.

The composer was very fond of traveling. His trip to America in the winter of 1910, to attend the world-première of "Königskinder" at the Metropolitan, was one of the happiest incidents of his life. In addition to his visits to Bayreuth before the outbreak of the war, he regularly made a sort of "grand tour." In the spring he often went to Italy, in the summer to Bavaria and Norway and in the autumn to the Rhineland, where he was born and for which he had a particular fondness.

"Here, he would say, ideas came to him; there was inspiration in the air," declares his son. "He liked the river journey from Frankfurt to Cologne, and one of the loveliest spots he visited was Assmannshausen. He often held a sort of court for the children of the neighborhood, for he always had a great sympathy for youngsters. The story has been often told how his best-known opera was originally planned as a children's play. But he did not agree with the theory that 'Hänsel und Gretel' is for children especially. 'It is rather for grown-ups with children's hearts,' he would say."

The composer liked the water, and he had successively houses at Boppard on the Rhine and at Wannsee, near a large lake, in the vicinity of Berlin. One of his favorite resorts was the Ammersee in Bavaria, where in the summer he

wore a nautical costume with great delight. At Boppard he bought a small castle, built by a nobleman, and as he was fond of gardening, he acquired successive tracts of adjacent land, until he had a considerable park. The composer was often to be found, trowel in hand, at work among his flowers.

Later he bought a country house in the vicinity of Berlin, and here he installed a number of unusual features. The composer had always a particular delight in the starry sky, and so he had a dark blue ceiling hung in his living-room, studded with small colored lights. With the fireplace lighted at night, the "stars" would be turned on, producing a really charming effect! Another nine-days' wonder to the neighborhood was Humperdinck's incandescent bath. By a whimsical fancy he conceived the idea of having a glass-bottomed tub, under which were red, white and blue lights, the only form of illumination of the room! The house at Wannsee was the object of pilgrimages from visitors to Berlin. They came out in large numbers on Sundays to see the bas-reliefs of *Hänsel, Gretel* and the *Minstrel* in "Königskinder," erected at the entrance to the estate.

Music for "The Miracle"

The invitation to write the music for "The Miracle" came while Humperdinck was visiting the Bayreuth Festival in the summer of 1910. "My father always had a particular fondness for Bayreuth," says the composer's son. "When he was a young man he had the privilege of visiting Wagner there and aiding him to prepare the score of 'Parsifal' for publication. Siegfried Wagner was later a pupil of my father."

"The story of 'The Miracle' was especially attractive to him because it has an ecclesiastic atmosphere. This is especially true of its scenes laid in the convent, where the Madonna comes to life and takes the place of the erring nun during her pilgrimage through the world. In his youth my father was much influenced by the services of the cathedral in Cologne, where he studied architecture and later attended the Conservatory. He has used hymns and phrases from the Mass in a number of its scenes. The chorus, 'To Serve Thee, Mary, Is Ever My Desire' and the antiphonal chorus which follows each utterance of the priest in the opening scene are examples."

Children's Songs Used in Score

Some of the elements of greatest charm in "Hänsel und Gretel" are also represented in the score for the pantomime. One of the special requests of Max Reinhardt, the producer, when he invited Humperdinck to compose the music, was that he should include in it some children's songs, like "Susie, dear Susie!" and the prayer of the world-famous opera. Opportunities were not wanting in the Vollmöller story.

"In the first scene children come into the convent," the composer's son explains. "It is spring, and they sing a happy ditty, 'Alles neu macht der Mai.' This well-known nursery song is used in the score as a sort of motif. It expresses joy and innocence, and when the nun returns from her pilgrimage through the world, it is repeated with an ironic significance. It is then Christmas time, and this gives opportunity for the natural introduction of some old folk-carols."

"For dramatic writing there is also a fine opportunity. In this drama music has an unusual part to play. The prin-



HUMPERDINCK IN THE FAMILY CIRCLE

This Photograph Was One of the Last Taken of the Famous Composer and Is Here Published for the First Time by Courtesy of His Son, Wolfram Humperdinck, Now in America to Conduct the Music for "The Miracle." The Creator of "Hänsel und Gretel" and "Königskinder" Is Shown with His Son and the Latter's Wife, Passing a Summer's Day on the Water. This Photograph Was Made in 1921, While the Composer Was Staying at the Ammersee, Near Munich

cipal actors are mute; everything is conveyed by pantomime. In the opera the problem is much simpler, for the voices create the mood of the scene. But there is no denying the fact that eloquent gesture is the most powerful medium for emotion.

"One of the most stirring episodes is the Funeral Procession, where the bodies of those who have been slain because of the nun's beauty, are borne across the stage," says Mr. Humperdinck. "The contrapuntal writing in this scene I consider one of my father's best achievements. Elsewhere there is drama a-plenty. And it may all be interpreted as a vision, for in the final scene the nun wakes again in her cloister and the Madonna resumes her seat on her throne."

A melancholy feature connected with the success of "The Miracle" abroad is the fact that the hurried completion of the score told on Humperdinck's health. "My father," says his musician-son, "was always a slow worker. It was under unhurried conditions that he best expressed himself. 'Hänsel und Gretel' occupied him three years. But this score was produced in four months, and it contains almost as much writing as a full opera."

Soon after finishing the work in the winter of 1911, he suffered an attack of apoplexy, which left his left arm a little paralyzed. He recovered, and during the next ten years resumed his active life, never remaining confined to the house. But it was necessary for him always to have an attendant, and after the death of his wife it was often his son, Wolfram, who accompanied him on his journeys.

When young Mr. Humperdinck had been chosen for his first post of theater director at Neustrelitz, his father visited him in the autumn of 1921. It was in this little town of the former duchy of Mecklenburg-Strelitz that he was stricken a second time and died two days later. A very brief telegraphic message signalized the event of the passing of the beloved creator of fairy operas to the outside world.

In the forthcoming production of "The Miracle" in New York, America will have the first opportunity to hear one of the last scores of the composer. It is somewhat more modern in style than his best-known works. In it he has recorded something of his mature reflection on the problem of the world's evil and good—its contrast of drab asceticism and florid pomp.

R. M. KNERR.



The Composer, in Yachting Costume, Strolling in the Vicinity of the Ammersee: from an Exclusive Photograph Taken in the Summer of 1921, by One of His Pupils, Dr. Lehmann of London

URGE SUPERVISOR FOR WEST VIRGINIA

State Educational Association Members Pledge Support for Creation of Office

By Edwin M. Steckel

WHEELING, W. VA., Dec. 8.—The fifty-second annual meeting of the West Virginia State Educational Association, held here recently, brought together music supervisors from all parts of the State to the number of fifty or more. The Music Section meeting was largely attended and J. Henry Francis of Charleston, chairman of the section, presided.

The program included several papers on timely subjects by musicians associated with the public schools. Mrs. Liska L. McCoy, Charleston; C. C. Arms, Clarksburg; Sara Galloway, Huntington, and Louis Black, director of the School of Music, West Virginia University, Morgantown, were heard. A business session followed and Miss Galloway was chosen chairman of the music section for the coming year. Other officers were retained.

Each subject presented by the speakers was discussed in a lively "round table." The consensus of opinion was that West Virginia's greatest need in public school music is the creation of the office of State Music Supervisor and the appointment to that office of a competent and wide-awake person. All those present pledged their support to the movement for instituting such an office.

The section adopted its publicity committee's report providing for the appointment by the chairman of the music section of a permanent publicity committee to provide material for newspapers and music periodicals on the subject of music and what is being done in school music in various localities.

The music department furnished song leaders for the sessions of the Educational Association and lively community singing was led by J. Henry Francis, Charleston; George W. Bowen, Parkersburg; Lucy Robinson, Wheeling, and others. A musical program was given by Louise Evans, cornetist; Anna Hilton Otto, soprano; Hazel Seamon, contralto, and John O'Connor, tenor, with Edwin M. Steckel as accompanist for the soloists.

Lillian Meinecke, New Singer, Wins High Praise from Opera Authorities



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Lillian Meinecke of St. Louis, Whose Talent Has Won the Commendation of the Audition Committee of the Metropolitan Opera, and Has Been Highly Extolled by Fortune Gallo. Miss Meinecke Has Been Engaged as Soloist with the St. Louis Symphony on New Year's Eve

WITHIN the past few weeks New York concert-goers have had the opportunity of hearing a number of artists who are quite immature in years, but who have displayed advanced accomplishments and unusual talent.

Attention will be drawn very soon to a young girl who, after quite an intensive training for over five years both as singer and actress, has received the unstinted praise of such men as Gatti-Casazza, Bamboschek, Delera, Fortune Gallo and others.

The name of this young lady is Lillian Meinecke, whose home is at St. Louis and who has been selected by Rudolph Ganz as soloist for the concert of the St. Louis Symphony Orchestra on New Year's Eve—quite a distinction.

Miss Meinecke has not only won the commendation of the audition committee of the Metropolitan Opera Company, but Fortune Gallo affirms that she is "the perfect *Musetta*." After hearing her impersonate some of the rôles, he added, "This girl, with her wonderful voice, unusual personality and distinct dramatic gifts, will startle the world some day in such parts as *Nedda*, *Musetta*, *Gretel* and even *Butterfly*. This Meinecke girl is American, but she has a voice of beauty, temperament, dramatic instinct, musicianship and physical magnetism that will make her famous."

Miss Meinecke has been engaged as the main attraction at the Yuletide festivities at "The Mound City"; thence she goes to Cleveland, Cincinnati, Memphis and some other Midwestern cities.

Brevities and Oddities from the News

NEWS of interest to the touring artist comes from the National Capital. Two bills have been introduced in the Senate for the removal of the present 50 per cent surcharges on passenger and Pullman fares. They are practically identical, and will be considered with all possible speed if their sponsors, Senator Capper of Kansas and Senator Moses of New Hampshire, get their way.

* * *

It takes a plucky conductor to stop an orchestra when things go wrong at a concert. Sir Thomas Beecham, recently welcomed back to London as an active musician, did not hesitate to take that step. According to a New York *Herald* dispatch, difficulty arose when Selma Kurz, the Austrian soprano, was singing a Handel aria at Queen's Hall. Orchestra and vocalist were at variance, and Sir Thomas rapped on the desk. "There seems to be a certain misunderstanding about this song," he said. "I shall begin over again."

* * *

Still another effort to make an official national anthem out of the "Star-Spangled Banner"! Representative Celler of Brooklyn, N. Y., has brought the matter before Congress in the form of a bill. The song has endured since 1814, the legislator points out. Such age-hallowed choice seems irrevocable, he declares, and until another anthem comes along he votes for the "Star-Spangled Banner." England has "Rule Britannia," says the Representative. She has, but what about "God Save the King"?

* * *

That the growth of the radio has stimulated interest in music, and promoted the increased sale of musical instruments, is the opinion expressed in New York by leading members of the Music Industries Chamber of Commerce. This in reply to a statement ascribing a recent bankruptcy in the piano trade to the spread of jazz and the radio.

* * *

Congressman Bloom of New York, declaring that many millions of dollars are lost annually by the pirating of popular American songs and other music, plays, books and motion pictures, claims that America should enter the International Copyright Union in order that this piracy may be stopped. Therefore he has introduced a bill in the House of Representatives with that object.

Future Opera Stars!

FOUR young American singers—Stephanie Vorel, soprano; Claire de Preville and May Savage, mezzo-sopranos, and Angelo Marinelli, baritone—have been admitted to the Metropolitan Opera chorus from the chorus school of that organization.

SAMAROFF RECITAL CHARMED WASHINGTON

"Messiah" Given by Choral Society—Mme. Cahier Sings at the White House

By Dorothy DeMuth Watson

WASHINGTON, Dec. 8.—Olga Samaroff, pianist, appearing under the local management of T. Arthur Smith, Inc., before an enthusiastic audience at the National Theater on Thursday afternoon, Dec. 6, gave one of the most refreshing programs heard here this season. Of special interest were three compositions new to Washington, namely: Ernest Schelling's "Variations on a New Theme," a Nocturne by Mary Carlisle Howe, one of Washington's native composers, and Juan's "Naiads at the Spring," which latter had to be repeated. Mme. Samaroff also had to add other extras at the close of her program.

The Washington Choral Society, under the direction of Charles Wengert, opened its season of three concerts with a performance of Handel's "Messiah" at the Central High School Auditorium on Tuesday evening, Dec. 4, with the following assisting artists: Netta Craig, soprano; Theresa Hubner, contralto; John Wilbourn, tenor, of Baltimore, and Charles Trowbridge Tittmann, bass. The whole performance was admirable. Harvey Murray at the organ and Charles T. Ferry at the piano gave able accompaniments.

Elda Laska, mezzo-contralto, of Newark, gave one of her unusual programs in English, Russian and Jewish at the Y. M. H. A. on Monday evening, Dec. 3, leaving a decided impression upon her auditors.

Gertrude Lyons, lyric soprano, gave something new in music to Washington in the form of a costume recital entitled "Musical Memories of Adelina Patti." Anna Lawrence, harpist, of New York, and Helen Gerrer, violinist, with Mabel Linton, accompanist, assisted in the program. The concert was given for the benefit of the District of Columbia Chapter House Fund at the Memorial Continental Hall on Nov. 30.

Mme. Charles Cahier, contralto, sang at the first official White House dinner on the evening of Dec. 6, given in honor of the Cabinet by President and Mrs. Coolidge.

Helen Burkhart, for three years assistant to Robert Lawrence, director of the Community Music Association, has established a branch of the Seymour School of Musical Re-education of New York in the Belasco Theater Building in this city.

Palmer Christian Joins Faculty of University of Michigan

ANN ARBOR, MICH., Dec. 8.—Palmer Christian, organist of Chicago, has been engaged as official organist of the University of Michigan and will also head the organ department of the University School of Music. Mr. Christian, who is well known throughout the country, is a pupil of Clarence Dickinson of New York, Straube of Leipzig and Guilmant of Paris.

MILWAUKEE.—In aid of its \$300,000 endowment fund campaign, Downer College recently gave a musical pageant, "Bridge of Songs," depicting in six elaborate scenes in costume the effect of music on the progress of the human race. About 150 students at the College took part, under the direction of Ethel Slattery. Adams Buell, pianist, of the faculty of Marquette University Conservatory of Music, gave his annual recital at the Athenaeum before a large and cordial audience. His program included pieces by Bach, Gluck, Schubert, Schumann, MacFadyen, Grainger and Repper.

CLEVELAND CROWDS PROMENADE CONCERT

Sokoloff Gives Popular Works—Visitors Heard—Bloch Holds "Musical Clinics"

By Florence M. Barhyte

CLEVELAND, Dec. 8.—Nicolai Sokoloff and the Cleveland Orchestra were greeted by a very large and very enthusiastic audience at the second of a series of Promenade Concerts, given in Masonic Hall on Tuesday evening, Dec. 4. There was rousing applause throughout a varied and interesting program of popular music by Flotow, Delibes, Victor Herbert, Mascagni and Ippolitoff-Ivanoff. Allen McQuhae, tenor, was the soloist and was acclaimed for his singing of Handel's Largo and an aria from "Pagliacci" and as encores a group of Irish ballads, for which excellent piano accompaniments were played by Arthur Shepherd, assistant conductor of the orchestra.

The London String Quartet attracted an audience that overtaxed the capacity of the ballroom at Wade Park Manor on Wednesday evening, Dec. 5, for the second of the Chamber Music Society's concerts, managed by Mrs. Franklyn B. Sanders. The quartet was assisted by Beryl Rubinstein, pianist. Beethoven's Quartet in B Flat, Op. 18, No. 6; H. Walford Davies' entrancing Miniature Suite for Quartet, "Peter Pan," and Schumann's Pianoforte Quintet in E Flat, Op. 44, were brilliantly performed.

The Ukrainian Choir, Alexander Koshetz, conductor, in its second local appearance, gave an interesting program at Masonic Hall on Sunday afternoon, Dec. 2. Ewsei Belloussoff, cellist, was warmly applauded in two groups of solos.

The Fortnightly Musical Club presented the second in a series of afternoon concerts, arranged by Mrs. Harry L. Goodbread, in the ballroom of Hotel Statler on Tuesday, Dec. 4. An all-American program was given by Mrs. Stella Hadden Alexander, pianist, of Boston, and Mrs. Alice Shaw Duggan, mezzo-contralto, one of Cleveland's best vocalists.

Douglas Moore gave the second in a series of talks on "Great Masters of Music" at the Cleveland Museum of Art on Sunday afternoon, Dec. 2, speaking on Chopin. The lecture was illustrated by Mrs. Stella Hadden Alexander, pianist.

Beryl Rubinstein, pianist, and Andre de Ribapierre, violinist, gave the second in a series of six subscription sonata recitals on Friday, Dec. 7, at the home of Mrs. S. Prentiss Baldwin. The program included sonatas by Brahms, Mozart and Fauré and was enthusiastically received.

The nineteenth faculty recital of the Cleveland Institute of Music was given on Friday evening, Dec. 7, by the String Quartet of the Institute, Andre de Ribapierre, first violin; Ruth William, second violin; William Quincy Porter, viola, and Rebecca Haight, cello. A Bagatelle by Roger Huntington Sessions of the Institute staff and a Nocturne by Theodore Chanler, a former student of the school, were interesting parts of the program.

Ernest Bloch, director of the Institute, has initiated a series of "musical clinics," held each Saturday morning. "The plan," Mr. Bloch explains, "is merely a sincere attempt to help a little bit in that most valuable work—fitting square pegs into matching holes. It is quite practicable to test out aptitudes before training is begun, and the Institute wants to do its bit in helping people find themselves."

Bourskaya Applauded in Oklahoma City

OKLAHOMA CITY, Dec. 8.—The outstanding musical event of the season thus far was the recital of Ina Bourskaya, mezzo-soprano, in the high school auditorium recently. To her resonant voice of exceptional range and color, she added a personality of dignified graciousness and completely won her audience. Among her best numbers were arias by Tchaikovsky and Bizet. Sanford Schlusell was an able accompanist and was also heard in a group of solos.

Claire Dux will make her first appearance this season with the Chicago Opera Company on Dec. 25. She will sing in the Kinsolving Blackstone Musicales on Dec. 27, and will give a recital in Lancaster, Pa., Jan. 3.

Keeping Fit Is Half the Battle in Music



Photo of Mr. Chamlee and Mr. Harrold, Fotograms; Mr. Levitzki, © Underwood & Underwood; Mr. Johnson, Bain News Service

OUTDOOR PASTIMES AID MUSICAL CELEBRITIES TO MAINTAIN GOOD HEALTH

The Great Majority of Successful Artists Are Believers in the Open-Air Life and When the Season Permits They Find Their Powers of Recuperation Stimulated by Out-door Pursuits. The First Illustration Has Nothing to Do with Opera, But the Little Comedy Enlists Two Operatic Tenors, Both Americans, Mario Chamlee and Orville Harrold. Ernestine Schumann Heink Delights in the Wide Vistas of the Western Valleys, and She Is Seen, in the Second Picture, on Her Estate at Grossmont, Cal. Next in Order, Mischa Levitzki, Pianist, Hoists the Sail of His Boat During His Annual Summer Stay at an Ocean Resort. May Peterson, Soprano, Takes a Turn in the Garden, and Edward Johnson, Tenor of the Metropolitan Opera, Joins in an Impromptu Game of Baseball in Central Park, New York



HE appeal of the vocalist to his audience is largely dependent upon the magnetism of a personality abounding in the fine bloom of health.

The languid, other-worldly charm that suggests a pre-Raphaelite painting has hardly a chance in competition against the buoyant grace of the Viking maid of opera house or concert hall. In the music-drama it is the voice and breath power that can sustain trying tests, acting that is eloquent in gesture, which brings the choicest laurels of public approval. The singing profession is one for giants, and it is no insignificant fact that the great singers of the past for the most part towered above their fellows in healthy vigor and commanding grace of stature.

For the instrumentalist muscular "condition" is fully as important. Much of the superb power and effectiveness of the great piano virtuoso's most inspired playing depends upon correct develop-

ment. The wonderfully agile and sensitive fingers of the string player are trained during years of patient exercise. Powers of memory and spontaneity of interpretation owe much to a vigorous condition of nerves and digestion.

Some of the methods resorted to by prominent artists to keep in good physical condition have been outlined in recent issues of *MUSICAL AMERICA*. From the popular tenor who has his own Swedish masseuse to the struggling student who hikes for health the objective is the same: the increase of efficiency and the prevention of indisposition. Important lessons may be drawn from the health measures of some of the most noted artists now before the American public.

Schumann Heink Favors Sun Baths

One artist who represents the best traditions of a notable operatic era, the possessor of one of the most glorious contralto voices of a generation, owes her marvelous vitality to a simple and practicable regimen of living. Ernestine Schumann Heink, the famous *Erda* of the Wagnerian stage, often tells of the days when she had to struggle with the care of a large family, in addition to singing

an exacting rôle in the evening. In those days she cheerfully cooked dinners for her growing children, walked to the opera house—even as Lilli Lehmann took pride in doing!—and then, having changed her costume, stepped out before a crowded auditorium to voice the airs of *Fides*.

With fame in later years came affluence, but the celebrated diva still cheerfully adhered to a simple way of life. She has always liked the country, and has two places in California. That at Grossmont is situated on the brow of a hill, overlooking a great vista of country, and the other at Coronado lies in the midst of most inspiring natural scenery. The singer's children are now grown, but when she is at leisure on her country estate she observes a simple outdoor program. Supervision of her household she deems the most effective—and most useful—exercise.

Early rising is one of her hobbies and, with Franklin, she approves of going "early to bed." She believes that not one, but many, apples are a substitute for a physician. Green corn and fruit are heartily recommended by her for one's diet. Alcohol, cheese and nuts she bans absolutely, for these, she has often declared, are bad for the voice. Cool

baths are another essential to health: she prescribes these on rising and at night. And for a specially soothing effect on nerves and "temperament," she advises one to try sun baths.

When Mme. Schumann Heink is compelled to stay in New York, or makes visits to other cities on her tours, she takes particular care with regard to diet. Elaborate hotel menus are strictly revised when she dines—usually in her suite with her friends.

This distinguished artist of the concert stage believes in maintaining a cheerful attitude at all times. The Schumann Heink smile is proverbial for its geniality, and for her benevolence she has rightly earned the sobriquet of "Mother" among the boys of the United States Army.

Miss Peterson Gives Health Rules

May Peterson, soprano, formerly of the Metropolitan Opera, annually fulfills an extended list of concert engagements in many cities of the United States, involving much traveling and its consequent severe strain upon nerves and physique. The artist's magnetism survives even the test of fulfilling daily

[Continued on page 6]

Artists Advocate Exercise and Simple Diet to Build Up Necessary Vitality

[Continued from page 5]

engagements. Her advice to singers regarding health is summed up as follows:
No cigarette smoking, because it roughens the throat.

No alcoholic beverages.

No midnight parties during working season.

Early rising, because the mind is free and more keen for concentrated study.

Early retiring in consequence.

Lots of fresh air, because oxygen is a nerve calmer.

Walk briskly on account of the good stimulation.

Golf by all means, it is the singer's ideal exercise.

Riding also, but not driving, at least on the day one sings, because of the drying effect on the throat caused by the wind and gasoline fumes.

No loud talking or laughing on the day you sing.

Rest, because it is very vital for poise.

Keep away from annoying, troublesome conversation on the day you sing.

Keep your mind carefree, bright and happy.

Eat dark bread. It is more wholesome and digestible than white bread.

Avoid sweets, rich pastries; ice cream is also bad.

Light supper three hours before singing; choose easily digested food.

Do not mix milk and acids.

Avoid heavy meats on the day of a performance.

Avoid speaking on train because of coal dust.

"Daily dozen" exercises on train, to take place of your usual walk.

If not damp and raining when on tour, take brisk turn on platform when train stops long enough.

If possible, ride backwards, for it is less trying on the eyes.

Keep your mind off the length of the trip; it has to be done!

Instead of Coué, if he does not suit your case, try common sense or any science which makes you forgetful of self and your cares.

Be sane!

Three Tenors' Favorite Sports

Three well-known tenors of the Metropolitan Opera—Mario Chamlee, Orville Harrold and Edward Johnson—are passionate lovers of the outdoors. These artists—here introduced in alphabetical order—are all devoted to some form of sport.

Chamlee and Harrold have the advantage of being almost neighbors—for each has a country place in Connecticut. The former has recently become a gentleman farmer. In a lovely house perched on a hilltop at Wilton, Conn., he and Mrs. Chamlee have now gathered their household gods and Mario Chamlee, Jr., aged three. As for the actual farming, Mr. Chamlee leaves that to the hired farmer and to Mario, Jr., who is developing a perfect passion for spade work in the garden. Mr. Chamlee himself divides his time between shaving the

speed limit of its last half second in his motor car and decorating the walls of his rooms and even the furniture.

Only Chamlee's closest friends know the talent which the tenor has for painting. Though he has never taken a lesson, artists who have seen his mural arabesques have pronounced them of merit and originality. Incidentally, Mrs. Chamlee declares that his painting makes him even hungrier than his motoring, so that the instant she sees him take up his brushes she makes for the kitchen and gives orders that the size of the steak be doubled!

Better known as Ruth Miller, soprano, Mrs. Chamlee adds to her musical gift a culinary ability of note.

Orville Harrold has a country house at Darien, and here he exercises his penchant for hunting. Mr. and Mrs. Harrold paid a visit to the Chamlees this summer, and the two tenors went gunning. Both derive much pleasure from this outdoor pastime. Mr. Harrold counts coasting among his occasional pleasures, when opportunity is given him in winters to snatch a few moments from learning new rôles! He is also a canine fancier of note, his specialty being large and fierce police dogs. His pointers played an important part in the hunting trip of last summer.

Edward Johnson has a fondness for baseball. His preference is for the "sandlot" championship contests rather than for those of the big leagues. This is partly owing to his sympathy for boys, and while he is in New York, the tenor sometimes goes into Central Park to watch them at their games. He has himself donned a glove on several occasions. He is also interested in football and often goes to professional games. By those who know him best, the singer is described as a very "normal" person as concerns matters of physique and health. He likes to go to gymnasiums and play hand-ball.

While he was studying in Italy he learned the rudiments of sword-play from a well-known fencing master, and to this fact is owing the realism of his duel scene in "Roméo et Juliette." A natural-born explorer, he no sooner arrives in a strange town on his concert tours than he sets out to hike through its main streets. To his constant activity and exercise is attributable this artist's possession of slenderness and muscularity that makes him an ideal portrayer of operatic heroes such as *Pin-kerton*.

Levitzi's Exercises

Among prominent concert pianists, Mischa Levitzki advocates a program of daily exercise. "In summer," he says, "I invariably go to some seashore resort for three months. I am very fond of swimming, and find salt-water baths especially invigorating. During the concert season the problem of exercise for the artist is more difficult. I found myself gaining a little in weight, and so at once adopted a program of twenty minutes of 'setting up' exercises every morning. I now do this with absolutely religious fidelity. I believe every artist should follow this plan, even while traveling on trains, if it is at all possible.

"What exercises am I particularly fond of? Well, the pianist needs to observe special precautions. I do not believe that the use of dumb-bells is very good for him, as he must keep the muscles of his arms from becoming hard and stiff. In piano playing, as I conceive it, a great deal depends on relaxation.

"However, I do the very familiar exercises, such as bending and touching the floor, with the knees stiff, thirty times. A strenuous one is doing imaginary bicycle pedalling while lying on one's back. Another is to rise on the toes and remain about a half minute, repeating the exercise as often as you can. A very fine thing to prevent fatigue in walking by strengthening one's muscles is the exercise of bending the knees and squatting very gradually, rising as slowly as possible.

Precautionary Diet

"As for diet precautions, I have formed the habit of eating nothing late at night. Artists unfortunately are the objects of many after-concert receptions, but if they must stay up late, they need at least not gorge. I have no rigid diet rules, as I am young enough to eat most

wholesome things without danger. But I have worked out a system by which my most substantial meal is at 1:30 or 2 o'clock, particularly on concert days. My evening meal is then a light one, hardly ever including meat. Vegetables are substituted. An early dinner as one's principal meal is well enough, but I found the effects of the other system so much better that I adhere to it, particularly on tour.

"Now, as for avoiding exposures to colds on tour: the chief danger is in draughts when one comes off the platform in a heated condition. The ideal solution would be a shower-bath, rub down and change of garments before leaving the concert hall, but this is impossible in most cases. I make a point of remaining in the artists' room for as long as is necessary to cool off. It is

important to wear light clothes and to provide oneself with a heavy topcoat.

"My last warning especially to the young artist and the student is against the nervous strain and distracting effect of entertainments. When one has occasion to visit cities on return tours, there are pretty sure to be generous persons of the best intentions who organize parties in one's honor, place their automobiles at one's disposal and, in short, make the whole visit a buzz of activity. But on the day of the concert the artist should have absolute rest. The difference in his performance is really amazing. I am sure that the musician's best friends will realize that if he is kept on the go, he will have little nerve energy or mental freshness to give to his work—the interpretation of some major musical creation." R. M. KNERR.

New Yorker's Voice Is Different from That of Cleveland, Says Silva



Giulio Silva

CLEVELAND, Dec. 8.—There are distinct contrasts between the voice of a New Yorker and that of a Cleveland, says Giulio Silva of New York, guest teacher of singing at the Institute of Music, who points out that vocal quality varies not only in different nations, but even in different parts of the same nation.

Mr. Silva, in a recent conversation, interestingly traced the reasons for these distinctive peculiarities. "The German voice, partly as a result of the structure of the language, has," he says, "a marked guttural texture, an explosive quality. This physical peculiarity of the language has in turn strengthened the larynx to a marked degree. The resulting resonant strength of the voice gives basis for the trite remark that it takes a German to sing Wagner.

"The prolonged singing of Wagnerian operas, on the other hand, would ruin an Italian voice. The Italian has a tendency, in vocal parlance, to sing 'on the front of his face.' His is a liquid tone. When he errs, it is most frequently because he yells as you Americans never

would. However, we cannot generalize too broadly. The native of Milan has a voice far different from that of the native of Rome.

"The Irish voice is on the whole high and thin. This is because the larynx is held high in the throat.

"Here in your great American melting pot I have been struck by the contrast between the voice of a New Yorker and that of a Cleveland. It is also true that the racial characteristics of your ancestors persist for several generations in spite of the molding influence of the new environment.

"It is an encouraging sign to notice that you people have less tendency to force the voice than your Continental friends. It has always seemed to me a deplorable thing that many people talk with one kind of voice and sing with another. This results in a false tone and a total effect of insincerity."

Mr. Silva had long experience in the teaching of singing in Italy, France and Germany before he came to America in 1921 from the Royal Academy of St. Cecilia in Rome, where he was appointed in 1917 to the post of maestro di canto. Born in 1875 at Parma, he went to the University of Rome to pursue a career of medicine and afterward took up musical studies, winning high honors at the Academy of St. Cecilia, where he assisted Cotogni, whom he afterward succeeded as head of the vocal department. Mr. Silva's treatise, "Singing and Its Rational Teaching," is well known.

FLORENCE M. BARHYTE.

Cecilia Hansen, violinist, will play in Chicago on Dec. 28, in St. Louis on Jan. 7, and in Kansas City on Jan. 8.

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Dear MUSICAL AMERICA:

If but a decade ago you had been told that within a few years a young American musician, Howard Barlow, would as conductor present at the Town Hall a symphonic orchestra of American-born players and get away with it; if it had also been announced that at the same time the American Music Guild would successfully present a program of works by American composers; that a young American tenor by the name of Mario Chamlee would arouse enthusiasm at the Met., while to cap it all a dear old lady, Mrs. H. C. Wright, would, at seventy-nine years of age, announce that she would make her debut at the Wurlitzer Hall to gratify the ambition of a lifetime, they would have thought you crazy, and that is only part of the story.

Not alone in New York but all over this country American talent, singers, players, composers are coming to the front. I use the term "American" in the broad sense and not in the restricted sense that some do who consider only those are Americans who are born here and are directly descended from the crowd that came over on the Mayflower. If all those who are reported to have come over on that ship did so, it must have been bigger than the Leviathan.

The fact of the matter is that we are out of our artistic swaddling clothes, and now that we are paying attention to music, the arts and sciences, we are finding out that we have talent here that is as good as the best anywhere. All we have to do is to give it opportunity, a fair show on the merits. Incidentally our composers will cease to be pale reflexes of the old masters, and, inspired by the spirit of democracy triumphant, will get out of the rut and perhaps astonish the world.

We have shown that we can produce great writers, thinkers, inventors, business men, financiers, athletes, doctors, lawyers, dentists, and to make the list complete, the finest women in the world, the only women who know how to wear their clothes, so, 'tween you and I, as the late Max O'Rell would say, why shouldn't we produce fine musicians and in time distinguished composers.

It isn't always Americans who are interested in American music. There is "the International Referendum" of the Franco-American Musical Society, with a program "suggested by the International Advisory Board," and what do we see?

Hungarian, Italian, Russian, Spanish, French music, but nothing of English music. No American composer on the list. However, I hope that my talented and nervous friend, Carlos Salzedo, E. Robert Schmitz and the French-American String Quartet, not forgetting Mme. Marya Freund, your Editor's namesake, who will make her first appearance in New York at Aeolian Hall, will not think ill of me if I suggest that there are some compositions by Americans, also by Englishmen, that deserve a place on what

purports to be an "International Referendum."

By the bye, this question of what is American seems to have troubled our good friend, Ernest Newman, the distinguished English critic. Apropos of Henry F. Gilbert's "Dance in the Place Congo" and the discussion as to whether the composer had succeeded in his desire to create a "national music," Newman says that as a foreigner he thought that America was George Washington, Benjamin Franklin, Abraham Lincoln, Emerson, Walt Whitman, Edgar Allan Poe, Henry Ford, Wanamaker, George F. Babbitt, Jeff Peters, Huckleberry Finn, Fifth Avenue, Main Street, the Bowery, Los Angeles and Ellis Island, and people and things of that sort, so to his amazement he learned that America is in Africa and the only true, basic Americans are the blacks. At any rate, that is the impression that Gilbert gave him. Finally, dear Newman wishes that some kind American friend would tell him in what respect the hullabaloo and bolly-golly-black-man-boo of Negro slaves is the expression of the national soul of America.

What of Mr. Chaliapin's *Mephistopheles*?

The question has more importance than the individual performance of a great artist, a genius in his way, would suggest. It involves the right of the individual artist to dominate in an opera in which neither the librettist nor the composer intended that he should be the center figure, for let us not forget that the name of that opera is "Faust."

Now the story of "Faust," as we know it, is based on Goethe's wonderful, philosophic work. It tells a certain story. In the opening we see the Lord surrounded by the angels and archangels. Unto Him enters the arch fiend, who, while paying his respects, requests permission to visit the earth to tempt a certain Faustus, a philosopher. Here it is that Goethe gave us one of the finest thoughts that humanity has become heir to, for as the Lord gives the fiend permission, he informs him that his punishment shall be that all his efforts at destruction shall turn to creation.

Then comes the second part, which is the basis of the opera. Here the devil appears to Faust and gets him in good, old-fashioned style to sign a contract, promises him youth and a life of pleasure. This involves the story of the seduction and death of *Marguerite* and also of her brother, *Valentine*.

The third part is taken up with the rescue of *Faust's* soul through the pleading of *Marguerite*, though the fiend does all he can to distract him with a show that is a mixture of a cabaret and the Ziegfeld Follies.

While it is true, therefore, that *Mephistopheles* is the motive cause of the action, the story really revolves about *Faust* and *Marguerite*, who are certainly the principal characters in the opera.

Now let us see what Chaliapin did.

In the first place, contrary to modern custom, in Warsaw, Petrograd and Paris, he appeared in a flaming red costume. If the superstitious peasants and students of medieval Germany had seen such an apparition, they would not have consorted with him on democratic terms, but would have incontinently taken to the woods, and they would have been all the more impelled to do so had the gentleman in red performed the astounding antics which Chaliapin considered himself licensed to do.

No bucking broncho in a rodeo ever considered himself the whole show as Chaliapin made up his mind that he was. Nobody had a chance. As for *Faust* and *Marguerite*, *Martha* and *Valentine*, they were not in it for a minute.

In Boito's "Mefistofele" it is perfectly proper for an artist to consider that he is the center of the picture as well as of the performance, but not so in "Faust."

It was not alone, however, in the action that Chaliapin took the broadest liberty, but with the music, with which he played the very devil, evidently to the delight of some of the audience who recalled him and forced an encore—against the law at the Metropolitan—when he sang the "Calf of Gold" aria.

The trouble with Chaliapin is that he is so vital, so full of energy, his personality is so strong and he is received with so much favor and applause that he does not for a moment consider either the intention of the libretto or of the composer or of the ensemble. As to the proprietary rights of the other artists who have certain important characters to portray, they do not exist for him. They are all mere puppets to move and

Viafora's Pen Studies of Celebrities



As Impersonator of the Heroic and Lyric-Voiced "Walther," Whose Song-Making Proclivities Are Set Forth in Wagner's Immortal "Meistersinger," Rudolf Laubenthal, a Newcomer to the Metropolitan This Season, Has Created Much Interest. The Singer Has Enjoyed a Fine Reputation Among the Younger Tenors of Central Europe. He Has Been Heard During His Brief Residence in New York in the Roles of "Parsifal" and "Tannhäuser" as Well as "Walther"

pose and sing for the greater glory of Chaliapin.

As Lawrence Gilman of the *Tribune* said truly, "If *Faust* and *Marguerite* are merely Edwin and Angelina, at least they are that and should not be ousted too cavalierly from the plot. Mr. Chaliapin as *Mephistopheles* displaces them rudely. They have no chance. It is his show; his evening, for it happens that Mr. Chaliapin is curiously lacking in that ultimate trait of the great artist: humility. There are times when he is less the finely scrupulous interpreter than the self-conscious, egoistic superman, obtruding his amazing personality between his subject-matter and his audience."

"He was immensely amusing, vivid, irresistible, a magnificent and engrossing figure always. But he was quite indifferent to the integrity of the work in which he was supposedly a co-operative factor. He was not only outside the picture—he stood in front of it and metaphorically thumbed his nose at it." Thus spoke Zarathustra Gilman!

By the bye, that extra burst of applause during the Moscow Art Company's performance of Tchekoff's "Ivanoff," at the Jolson Theater one evening last week, came from one of your observing young men. The Moscow group's staging is generally accounted a model of accuracy, yet there on the library table forming part of the setting was a copy of MUSICAL AMERICA. Verily the Russians are a wonderful people!

Mischa Levitzki aroused enthusiasm at Carnegie Hall last week. I remember his debut at the same hall, the anxiety of his manager, especially as the critics were not quite of a mind whether to hail him as virtuoso and genius. However, as he grows older, he distinctly shows that he is a very remarkable and gifted young artist. He has personal charm and unquestioned power of expression, though at times at his recent recital it seemed as if he were wool-gathering when he slowed up on his *tempi*, all of which was duly reported by the noted critics.

Levitzki has undoubtedly a great future. The enthusiasm of the audience, loath to leave, will, I hope, spur him on, for, as the old Latin poet said, "Life is short but art is long."

There were times in this young man's playing when you felt the delight that comes when you are listening to music of inspired beauty.

The Wagnerian company that has been out West has been getting along pretty well, though the financial results have not been adequate. However, a mysterious "woman in brown" has appeared on the scene and paid the deficit

to enable the company to come to New York, so all is well. And who do you suppose the amiable lady in brown is?

Why none other than Ganna Walska, the wife of Harold F. McCormick, who is evidently determined that if she cannot shine as an operatic star, she will play the rôle of "angel" to the Wagnerian Opera Company.

Everybody has heard of Charles—famously called Charlie—Schwab, the multi-millionaire head of the great steel works. They tell a story that some years ago an old gentleman, walking down a certain street, heard somebody scraping away on a violin. Being musical, he was attracted. Finding a door open, he walked in and saw a fat, freckled, red-headed boy there, intent on his music. This led to his giving the lad a show, who made such excellent use of the opportunity that he became the head of a large iron and steel business. The old gentleman was Andrew Carnegie and the freckled fat boy was Charles, otherwise Charlie Schwab.

Evidently Charlie has kept up his love for music, for he said in an interview the other day: "There is a prevalent opinion that music is for women and effeminate men, that men lose a part of their masculinity if they confess to a love of music. I love music and I think I have held on pretty well to the masculine side of my nature."

"Music has meant much to me in my life of affairs. It has refreshed me when I was dog-tired, taken me out of myself, and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does music. Knowing men as I do, I cannot help but feel that the average business man would be benefited more than he dreams of if he exposed himself to music."

This ebullition on the part of Charlie recently inspired the funniman who writes some of the editorials for the *New York American* to write as follows:

"When Charlie Schwab speaks, the business world listens in. In the language of Wall Street, Charlie got 'his' and, therefore, the millions who are struggling to get 'theirs' listen respectfully to the words of wisdom that fall from his lips."

"Charlie says he loves music and that the average business man would be benefited more than he dreams of if he exposed himself to music."

"Let us hope that the business men of the country will profit by this. Let us hope that every scumbler after the almighty dollar will cultivate a taste for music."

"For those who cannot sing or play, an automatic piano or phonograph, in-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

stalled in the office, will supply the inspiration.

"When business is brisk and customers are paying promptly, turn on the waltz from 'Romeo and Juliet,' 'Yes, We Have No Bananas'; 'So I Took the Fifty Thousand Dollars' or 'You Can't Bring Up Father Till You Tear Down Dinty Moore's.' Any of these lively, jolly tunes will help to elevate a joyful mood of soul to cerulean heights.

"If, on the other hand, business is on the blink and the sheriff is standing outside the door, switch on the 'Sonata Pathétique,' if you are a musical high-brow, or 'The Heart Bowed Down,' 'Just a Song at Twilight,' or 'Silver Threads Among the Gold,' if you only know as much about music as the rest of us.

"If things merely keep on marching along the humdrum business way, you can always fall back on 'The End of a Perfect Day.'"

* * *

Henry T. Finck of the New York *Evening Post* states in his review of the performance at the Vanderbilt Theater of music by Stravinsky and others by reminding us that some years ago the newspapers had an item about a widow who paid a young man \$50,000 to marry her. "Us men come high, but the women have got to have us," a paragrapher remarked.

This was suggested by the report that a patroness of the International Composers' Guild had contributed a \$1,200 check to enable the Guild to import a score of the famous Philadelphia players, with their immortal conductor, Leopold Stokowski, and help produce Stravinsky's music to the ballet, "Renard," which the Ballet Russe produced in Paris in May of last year.

Finck says he thought the music without the dancing was worth the money. He also thinks that Stravinsky will go down in history as the first great musical humorist. Among other great musical humorists he includes Wagner, apropos of the "Meistersinger," Saint-Saëns in his "Carnival of Animals" and our own admirable Deems Taylor, who, says Finck, has written "some very funny music."

"Renard" was arranged for the stage from Russian folk tales. The dramatis personæ are a Fox, a Cock, a Cat and a Goat, which in the ballet disport themselves while four singers give vocal expression to the sentiments of these animals. The Fox endeavors to secure the Cock, but his efforts are frustrated by the Cat and the Goat. This reverses the accepted creed that it is the fox that gets your goat.

With regard to the other music that was played and sung that night, Finck says he doesn't want to waste good ink. His neighbor at the concert said to William J. Henderson of the *Herald* that Schönberg's climax sounded like a cat, but the eminent critic, looking very solemn, retorted: "No cat would do that."

And Captain Hart, formerly with the *Herald*, said it reminded him of Mark Twain's confession: "I am never so sad as when I sing—and so are those who hear me."

* * *

In his review of this performance, H. C. Colles, the dignified, imported critic of the New York *Times*, exercised his sense of humor by saying that "while Eva Leoni was wandering vaguely through some songs by Maurice Delage in a voice which reminded one of a certain peculiar whistle with a wobble in it used by jazz bands, there was just a fear that this performance might have to be taken seriously."

But all this was nothing by the side of the panic produced by the concert in the soul of Deems Taylor of the *World*, who, on behalf, as he said, of thousands of honest and God-fearing radio amateurs, shivered from the conviction that they must have gone morosely to bed that night in the firm belief that their receiving sets were hopelessly out of order, for, said Deems, the International Composers' Guild concert was not confined to the Vanderbilt Theater but was broadcasted.

As for the music attempted by Miss Leoni, Deems thought that it would probably take Mabel Garrison and Sigrid Onegin, singing in relays, to do it justice, for it is written in absurd disregard of the limitations of the human voice.

However, if Deems suffered at that concert, he was later restored to sanity by the recital of Sergei Rachmaninoff, whose concert manager, he says, has an easy task of it, for one has only to announce briefly that on such and such a date Rachmaninoff will play and then let nature take its course.

Surely Rachmaninoff is a giant. Like all the great ones, he is a master of technic, but it is his sanity, his wonderful solidity and his surpassing eloquence which carry his audience away.

* * *

Habitués of the opera during the Caruso régime, especially those who are accustomed to stretch their legs in the foyer between the acts, remember a tall, imposing gentleman with a fierce moustache, with black eyes and eyebrows—their natural color—who weighed fully three hundred pounds and whose special stunt was to glare at anybody who dared adversely discuss the singing of his god Enrico, and woe betide the luckless critic who would insinuate for a moment that all was not well with the Heaven-sent throat of Caruso.

The name of that gentleman, who, by the bye, was said to be an excellent cello player, which he proved by marrying a rich woman, was Enrico Scognamiglio. If you met Enrico Caruso in the afternoon strolling up Fifth Avenue, or about to enter Del Pezzo's Restaurant on Thirty-fourth Street after the opera, you were sure to find Enrico Scognamiglio about three paces off. They were indeed such close friends that Caruso once said that if he ever got to Heaven he expected to see Scognamiglio sitting by the gate arguing with St. Peter or holding on to his (Caruso's) coat-tails in the hope of getting in as well.

When dear Caruso died so suddenly and lamentably in Naples, Scognamiglio was so affected that he passed away soon after, no doubt to make good Caruso's prophecy.

Thus it was with the utmost astonishment that I read of a lawsuit which Mrs. Rosa B. Scognamiglio, the widow of Enrico Scognamiglio, has brought against Francis C. Coppicus, at one time the suave, sphinxlike secretary of Giulio Gatti-Casazza and now the owner of the Metropolitan Musical Bureau, one of the leading and most successful enterprises of its kind.

It seems that Mrs. Scognamiglio is suing dear Coppicus for one-third of the profits realized from the Caruso concerts from 1917 to the year of the great tenor's death. Mrs. Scognamiglio states that it was through her husband that Coppicus was enabled to meet Caruso and manage his concerts, whom she pictured as being very difficult for business people to approach. Coppicus, when he was sworn, said he had never had any trouble of meeting Caruso whenever he wanted and insisted that Scognamiglio's contract covered only the concerts sung by Caruso in 1917.

Then it was that Bruno Zirato, the private secretary to Caruso, testifying for Coppicus, said that his employer was extremely angry when he heard that Scognamiglio was to receive a profit from the concerts arranged by Coppicus and that therefore Scognamiglio revoked the contract with Coppicus.

But what will interest the musical world was the evidence given by Robert E. Johnston, well-known manager of leading stars, under whose management Caruso sang on various occasions and who said that at Ocean Grove, New Jersey, Caruso had to be coaxed to sing to an audience there, although there was seven thousand dollars in it for him.

Incidentally I may state for the information of those who are interested in such matters that Mr. Johnston and Mr. Coppicus look the other way when they meet on the street.

However, with all due deference to the experiences that these worthy gentlemen have had with the eminent tenor, I think I can speak from considerable personal knowledge that while Caruso had a mind of his own and was apt to be obstinate on occasions, at the same time he was very fair in all his business dealings, a man of his word. His fairness was shown when, after he left the Metropolitan for a time some years ago and Gatti sent him over a contract with the amount of his fee in blank, Caruso returned it with a laconic message that the price would be just the same as before. At that time he could have taken advantage of the operative situation at the Metropolitan and doubled his fee.

He didn't.

* * *

Writing of the conflicting opinions of rival managers reminds me that I made a little slip recently in referring to the

artists that would appear at the concerts for the people at popular prices inaugurated by the Mayor of Cleveland. In quoting the artists under the management of Mr. Charles L. Wagner, I included Mr. John Charles Thomas and Vecsey. It appears that they were only engaged by Mr. Wagner for this Cleveland course. These artists are under the regular management of the veteran, R. E. Johnston. I trust that this correction will restore Mr. Johnston's mental equilibrium and enable him to continue his three meals a day with his usual good appetite and good temper.

* * *

In the long indictment brought by Israel Zangwill against this country he lists in a prominent place the ten dollars which they charged him as an entrance fee to the U. S. Zangwill, you know, was here on a lecture tour which was principally directed to abusing us, busting up the Zionist movement, calling attention to himself and raking in all the American dollars that he could.

Personally, I think they let Zangwill in too cheap. If they had charged him a fee proportionate with his own estimation of himself, it should have been not ten but ten thousand dollars.

With regard to the fact that we charge an entrance fee, let me suggest that in England they go further. So let me quote for your benefit the case of one William Edward Johnson, who is a good musician and singer. His home is in San Jose, Cal.

Johnson came to this country fifteen years ago, when he was a British subject. When he returned to England last July with his wife and children, he was a citizen of the United States. He had planned to remain abroad a year, visiting relatives, studying and giving a series of recitals in England, where he is well known for his fine voice and is popular.

Shortly before reaching England, however, a statute was enacted by Parliament, through the activities of the Musicians' Union, prohibiting "aliens" from giving recitals and concerts professionally. Mr. Johnson was classed as an alien, although a Britisher born, and was barred from singing professionally. So, except when he sang for charity on a number of occasions and in private homes, he didn't sing in his native land.

* * *

It is only a few weeks ago that William H. Humiston, formerly assistant conductor of the Philharmonic and for the last two years music critic of the *Brooklyn Eagle*, was in my sanctum. In spite of a distinguished career, he was a very modest, retiring man. Now he has passed away after an operation which disclosed a malignant cancer, but the poor fellow didn't know it. He was only fifty-two when he went out.

Many have read his articles. Many have heard his fine lectures on music. He was also a composer of considerable note. His first musical criticisms were written as assistant to that veteran and distinguished critic, our friend, Henry T. Finck, of the New York *Evening Post*.

His musical education was accomplished under Edward MacDowell at Columbia. He was also a fine organist and a member of the MacDowell Memorial Colony at Peterboro, New Hampshire. It is sad to reflect that so fine a talent should have left us before its work was done.

* * *

Commend me to the Mayor of Butler, New Jersey. It seems that Butler boasts of something like a thousand coon dogs, whose baying at night prevents nervous Butlerites from enjoying that slumber to which arduous attention to business, interspersed by occasional visits to the cabaret, vaudeville shows and the movies entitle them. So the Mayor of Butler has imposed a tax on coon dogs. It is fifteen dollars for baritone and basso coon dogs, but twice the amount for soprano and contralto coon dogs.

The New York *World*, commenting editorially on the situation, states that perhaps the trouble with Butler is that there is too much brass and too little wood-wind and strings in their nocturnes, and that a Damrosch or a Stravinsky and not a pound-master or an assessor is needed at Butler.

However, in the South, where life retains some of the spaciousness of a former day, Butler could engage a coon dog impresario without stepping over the county line. Dogs would be trained vocally by chaining the more discordant ones at home until their voices gained the proper velvet tone through lonely howling at the distant pack. It seems it is a maxim among coon dogs that one

cannot bay with the full soul of an artist until one has suffered much under the rising October moon.

* * *

When Guiomar Novaes, the lovely, talented little pianist from Brazil, came to New York she created a sensation. She was so delightful, so musical, so eminently a rare musical bird of paradise that we took her to our hearts at once. She went from conquest to conquest. And now we hear that she has a dear little baby, a daughter by name Anna-Maria. Friends say that she already looks like her lovely mother. That she is a healthy child might have been expected, and, as her mother says, she seems already to play the piano, because "she is constantly moving her fingers."

Let me state incidentally that Guiomar Novaes married a very fine gentleman by the name of Pinto of Brazil. It is good news to know that madame will return next season after a number of appearances in Europe. Let us hope that when she comes to us again she will bring Anna-Maria with her. If she does, she will find that Anna-Maria will be a wonderful press agent for her, as Louise Homer found when she presented her husband and the world at large with "the heavenly twins."

* * *

Some singers, especially the foreigners, present programs that are either too ambitious or lack variety. Not so Marguerite D'Alvarez, the Spanish contralto, who, when she gives a recital, makes it interesting by giving a fine variety.

D'Alvarez, you know, has a rare gift, for she has not alone a noble voice, rich, full of color; she cannot only sing lyric music, but can thrill you with her dramatic intensity. It is this power of varied expression of emotion which marks her as an artist of the highest rank. There are singers, lyric and dramatic singers, but singers of a certain type of ballad who are all very well for fifteen minutes, but when it comes to an entire recital, they make you feel like the last run of shad. But when D'Alvarez sings, you feel uplifted, you feel that you want to give the beggar at the corner a dollar instead of the usual "tin cents."

* * *

A writer in the New York *Sun* wants to know why fife players are fat and drum beaters are lean. Why, he writes, do bandsmen never fit their instruments? All last summer he tried to find out. Ever since the bands in the city parks began to compete unsuccessfully with the steady pop of balloons, into which somebody had stuck a pin, he has been studying the problem.

You would think, says he, that the constant playing of an instrument would make a man take on, in time, something of the nature of that instrument. The man who plays the fife should obviously be long and thin and have a high pitched voice. He should be somewhat ethereal, but he is not. Without exception, the fifer is a large man with a red face and deep bass voice, and as for being ethereal, one glance at him is alone necessary to convince the observing man that he is a beef eater, probably eats his beef raw.

As for the drums, especially the bass drum, one would expect robustness. After a long search, the writer is able to say that a bass drummer is subject to being picked up on the following bulletin from the Bureau of Missing Persons:

"Weights about 130 pounds, 5 feet 4 inches tall, according to relatives; face noticeably thin and of a highly intellectual cast. He wore, when last seen, a pair of small nose glasses. Does not eat meat, use liquor or tobacco in any form."

So, as the writer says, he has come to the conclusion that it is very, very difficult to find musicians who fit their instruments, though there have been those who have insisted that cornet and bassoon players are proverbially bald because they blow the hair off their heads.

However, one distinguished cornet player of past time, a great artist in his way and day, none other than the renowned Jules Levy, was bald largely through the efforts of his sweet, devoted wife, the daughter of dear Mother Conway of the old Brooklyn Theater, to extricate, one by one, the hairs from the top of his head, whenever she was angry, which was often, says your

Mephisto

Europe Has No Monopoly of "Atmosphere"

Sergei Klibansky Declares Student May Build Firmer Foundation for Singing Career in America — Teachers Should Be Friendly and Frank and Save Pupils from Discouragement

THAT intangible thing known as "atmosphere," which students have been wont to search for abroad, may be obtained just as well, and perhaps a little easier in this country, according to Sergei Klibansky, New York voice teacher. "Atmosphere" is born of a certain attitude of mind, he says, and he declares that the student who has learned to sing in this country has a firmer foundation on which to base his career than one who has sought it in foreign lands. He cites instances of European singers who have brought great reputations to America, but have failed to make any great impression here until they learned to create the proper atmosphere themselves and not leave it to their audiences. No teacher can make an artist of everyone, he says, but it is possible for the teacher to make every pupil sing artistically, and he holds that it is within the province of the teacher to develop the pupil's feeling for atmosphere, so that he will be able to make the most of his talents.

Mr. Klibansky has had unusual success as a teacher in the fourteen years he has been in America. He has not only established himself in New York, but, as one of the first to embrace the master class idea, he has become well known in Western cities where he has conducted classes, and next summer he will be a member of the faculty of the Summer Master School of the Chicago Musical College. But he does not credit his success as a teacher wholly to his knowledge of the voice and the vocal mechanism. That is only half the battle, he says.

"The voice is a small part of the student's equipment," says Mr. Klibansky, "but it has a vitally important part to play in his success. To develop the voice, the teacher must know the whole personality of the singer, and I have found that the ability to handle people, to keep them in good humor and get the most out of them, is just as important as teaching the correct production of the tone. If the pupil is not kept in a happy frame of mind and does not know how to maintain an optimistic outlook on life and his work, he will never reach the fullness of his capacity as an artist. I



SERGEI KLIBANSKY

New York Singing Teacher Takes a Leisure Moment to Romp with His Children. An Intimate Souvenir of a Sunny Day in Munich, Where He Stayed for Some Time When His Summer Vacation Took Him to Europe

have had experience with several singers from Europe whose work in this country did not measure up to their European reputations. Something had gone wrong and they had become discouraged, with the result that their sensitive throats tightened and they could not sing freely. What they needed was not so much vocal technique as encouragement and a return of their poise and self-control.

"The same situation exists in teaching a beginner, but the teacher has a better opportunity to help him overcome his tendency to discouragement. He must be taken slowly, especially at first, for if his ability be overtaxed, he will become discouraged. His progress in learning to sing should be like a journey through a beautiful forest in which the traveler is surprised at new beauties at every turn. He does not have to wait or grow impatient for them to appear, but sees them and appreciates them as he advances.

Be Frank with Pupils

"There are two extremes which the teacher should avoid. He should never be brutal, nor should he flatter the pupil. There is a vast difference between frankness and brutality, and frank he should always be. Likewise he should always be encouraging, but if he be honest he will never flatter."

To be successful in developing the pupil's personality as well as his voice, requires a rigid self-discipline on the part of the teacher. Mr. Klibansky says he is particularly careful of his diet and takes exercise regularly, for he has found that if he is not physically and

mentally fit the pupils are quick to feel his condition and will not respond with their best efforts. When a pupil comes for a lesson, Mr. Klibansky believes that he should be made to feel that he has come to a friend who will not only give him a knowledge of his voice but will also give him encouragement and greater consciousness of his powers.

Among the singers who have found a guide in Mr. Klibansky are Claire Dux, soprano, who came to him on the advice of her Berlin teacher, Freytag; Mizzi Delorm, soprano, and Walter Jankuhn, tenor, who have just returned from a successful tour through Texas, Mexico and South America; Virginia Rea, coloratura soprano, who is well known as a recitalist and by virtue of her Brunswick records; Lotta Madden, who is re-engaged for a tour of the Pacific Coast; Betsy Lane Shepherd, exclusive Edison artist; Lottice Howell, coloratura soprano with the Hinshaw "Impresario" Company; Elise Duffield, who is singing in "Blossom Time," and Vivian Hart Strong, coloratura soprano, who will soon be heard in the East. Many of his pupils are appearing in European opera houses and others are members of faculties of musical departments in colleges and universities.

At the close of his work in Chicago next summer Mr. Klibansky will conduct his first traveling class in Europe. It will continue for seven or eight weeks and will be held in Munich and one or two other cities of musical interest and will permit students to visit European centers without interfering with their studies.

HAL CRAIN.

Manen Coming to Give Concerts

Juan Manen, distinguished Spanish violinist, will reach this country the latter part of this month for an extensive tour under the direction of the International Art Concert Management. His first engagement will be in Portland, Me., on Jan. 3, followed by a tour that will occupy him until the end of February, at which time he will return to New York for his first recital.

Marie Miller Heard in Harp Recitals

Marie Miller, harpist, has been heard on several occasions recently. She gave a recital at Mrs. Dow's School at Briarcliff, N. Y., on Nov. 30, and on Dec. 2

appeared in the program of the International Composer's Guild at the Vanderbilt Theater. She was also heard in a concert at the Great Northern Hotel. Among her advanced pupils who have been heard in public recently are Frances Keeney, who played at the Punch and Judy Theater, and Dorothy Kay Miller, who appeared in a concert at the Washington Irving High School.

Schola to Give First Concert Hearing of Pizzetti's Composition

The forthcoming concert of the Schola Cantorum, Kurt Schindler, conductor, in Carnegie Hall, New York, on Dec. 20, will witness the first concert performance of Pizzetti's "Morning Hymn of the Novices," from his "La Nave," composed for d'Annunzio's drama several years ago. Mr. Schindler has secured the composer's consent to the performance, but since the work is not published, it will be sung by the chorus from manuscript. Italian commentators, including the composer's biographer, Guido Gatti, have pronounced this to be one of Pizzetti's finest creations. Also sung from manuscript will be a group of Slovak folk-songs, set for chorus and piano by Bela Bartok. For the last fifteen years Mr. Bartok has made a special study of the folk-songs of the Magyars, Slovaks and Roumanians, and with the aid of Edison records has collected several thousands of songs. Other numbers will be by Basque and Catalan composers. The opening group will consist of old Nativity songs from England, Germany and Holland and a group of mixed choruses by Brahms.

Norfleets Play in Educational Program

The Norfleet Trio played Beethoven and Tchaikovsky Trios in the Sunday night concert at the DeWitt Clinton Auditorium on the evening of Dec. 2 and won the hearty approval of a large audience. There were also solos by George Dostal, tenor, and an address by Charles D. Isaacson. The concert was under the auspices of the Bureau of Lectures of the Board of Education.

Harry Kaufman Coaches in New York

Harry Kaufman, accompanist and coach, has given up his annual tours this season to establish a studio in New York, and has already been heard as accompanist for Sascha Jacobsen, Maximilian Pilzer and Mischa Mischakoff in their New York recitals. In previous seasons Mr. Kaufman has been on tour with Zimbalist, Erika Morini, Toscha Seidel, George Meader, the late George Hamlin and other noted singers and violinists.

Tittman's First Records Released

Charles Trowbridge Tittman, bass, who has sung at many of the leading festivals throughout the country, has joined the list of Victor artists, the release of his first two records having been announced in the prospectus of Nov. 23. The records are "Oh, Saviour, Hear Me," arranged by Buck from music in Gluck's "Orfeo," and Hiller's "Be Thou with Me."

Laros to Tour South and West

Earle Laros, pianist, will have an active season after the first of the year. Included in his engagements will be a concert on Feb. 7, in Reading, Pa., where he has appeared with success on previous occasions. He will be in the West in February and will give a series of concerts in the South in April. In March, he plays with the New York Symphony.

Le Maire Bureau to Manage Leonard

Laurence Leonard, tenor, who has just returned from Europe, will appear under the management of the Josef Le Maire Concert Bureau. Mr. Leonard appeared in two concerts in London last month and was recalled eleven times after his singing with the London Symphony.

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Musical America's Open Forum

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A Plea for Germany's Children

To the Editor of MUSICAL AMERICA:

As the festive holiday season draws near, and the contrast is still more sharply drawn between the luxury of life enjoyed by our American children and the excessive want endured by the helpless little ones of Germany, it has occurred to me that the grown people of America would increase their own happiness on Christmas Day if they sacrificed the exchange of Christmas presents with their friends and used the money ordinarily spent on this pleasure to feed hundreds of little creatures in Germany who are trying to live on one meal a day. Not playthings, merry-making or gaiety are they crying for, but milk and bread to drive away the pangs of starvation.

If the American women would consent to limit the celebration of Christmas to the giving and receiving of presents among their children alone and would send to Germany the money which in normal times would be spent on costly gifts for their grown-up friends, then millions of dollars could be collected to turn the tears of suffering children in Germany to hopeful smiles on Christmas Day.

General Allen, who was commander of the American occupational forces in Germany, is organizing on a large scale the administration of relief for that country. We can help without even loss of money by transforming our superfluous Christmas gifts into food for those hungry little mites far away, so easily forgotten, yet better remembered on the day commemorating the birth of Christ.

My suggestion has met with hearty approval from many of my acquaintances among whom I am glad to say

there are many distinguished artists.

Those not knowing how to send funds to Germany may do so through the Quaker organizations who are doing the wonderful work of distributing assistance where it is most urgently needed. The headquarters of the American Friends Service Committee are at 20 South Twelfth Street, Philadelphia, Pa.

CLARA CLEMENS GABRILOWITSCH.
Detroit, Mich., Dec. 1, 1923.

American Composition on Franco-American Program

To the Editor of MUSICAL AMERICA:

In answer to a letter, signed "Bona Fide Internationalist," published in your Open Forum on Dec. 8, in which the writer makes mention that America is not represented at the International Referendum Concert organized by the Franco-American Musical Society on Dec. 14, would say that an American work was duly inscribed on our program. In fact, our program was already in the printer's hands when an announcement was made by the American Music Guild that the same work would be given by the American Music Guild a few days before our concert. We therefore did not think advisable to repeat the work at such a small interval. The work in question is Charles Martin Loeffler's "Music for Stringed Instruments," which we replaced by Zoltan Kodaly's First String Quartet.

The program of our second concert will be composed, as much as possible, of works of nations not having as yet been represented at our initial concert.

CARLOS SALZEDO,

Acting Chairman, Technical Board of the Franco-American Musical Society.
New York, Dec. 8, 1923.

Breath Control and Vocal Longevity

To the Editor of MUSICAL AMERICA:

In the matter of physical exercise, vocal students should bear in mind that the full development of the respiratory apparatus and absolute control over the outgoing breath are of prime importance. A sound and elastic pair of lungs is to be desired by everybody, for it assures to its possessor a good circulation of the blood and all the blessings that that means; for the singer it is indispensable: without it, he can never achieve success in his profession; with it, he possesses the first requisite for the acquisition of the fine art of bel canto.

The respiratory apparatus is the motor of the vocal machine. It is controlled by voluntary muscles and is susceptible to practically indefinite development. Every form of physical exercise that makes one breathe deeper and faster tends to increase the capacity of the lungs and, if performed regularly within reasonable limits, and with due regard to individual peculiarities, is beneficial.

The singer needs not only a capacious pair of lungs, but he must also learn to regulate the flow of outgoing breath in such fashion as to be able to increase or diminish the volume of his voice, to sing either *legato* or *staccato*, to carry through the longest phrases, all without apparent effort. Voice is nothing but vocalized breath; a thoroughly controlled flow of breath is as important to the vocal machine as is the flow of gasoline to an automobile. To acquire this control is a matter of intelligently directed exercise of the muscles concerned in this function.

So important is this matter of breath control in the art of the singer that vocal longevity is almost entirely dependent on it. Provided that the larynx and vocal cords have never been impaired through disease or strain, a singer's voice will retain its freshness just as long as the singer retains firm control over the flow of breath.

Battistini, the incomparable, who was more than sixty when I heard him in 1918, could at that time sing the longest phrases with an absolutely unimpaired voice. I heard Jean de Reszke sing two performances of "Lohengrin" in 1903. The voice itself had lost nothing of its beautiful quality, but he had grown so "fat and scant of breath" that a few weeks later he gave up the struggle and retired forever from public performance. The retirement of Plançon, the perfect vocalist, was due to the same cause.

The old Italian masters founded their teaching on the art of breathing and teachers of today will fail in their duty to their pupils if they neglect to follow their example. "To breathe well and to pronounce well is to sing well." So said the old Italians, and they were right.

FRANCIS ROGERS.

New York City, Dec. 8, 1923.

Licensing of Teachers Proposed in Colorado

To the Editor of MUSICAL AMERICA:

Mephisto's sense of humor is one of the delights of my existence.

It is my firm belief that those who write for the cause of music and about it, contribute more pleasure and benefit than the majority of those who perform it. Anyway, I often think I would rather hear a concert through Deems Taylor's pen than actually to attend.

I can assure you that if Mephisto has as many warm friends elsewhere as he has in Pueblo, he can truly number them as legion.

I have read so much pro and con about legislation governing the teachers of music, that I have come to think that the only way to solve the problem is to take them all in—fakes 'n everything—and then begin the process of elimination. Those that are least desirable will be the ones to work indefatigably to keep their kind out. In the course of time things would adjust themselves, and the real teacher should make the sacrifice for the sake of the future.

Herewith I send you a bill which was presented by my husband, Francis Schwinger, to the Colorado State Teachers' Association last December for their sanction. It was fought by some members with the Greek-letter type of

mind. However, most teachers in Colorado favor it.

MRS. FRANCIS SCHWINGER.
Pueblo, Colo., Nov. 27, 1923.

[Editorial Note: The bill mentioned by our correspondent provided that teachers in the State of Colorado must be licensed. Those who had been engaged in this work for a year or more before the bill became law should be entitled to these licenses; but any others who proposed to teach should be obliged to submit to examination by a board before being permitted to do so. The bill was approved by the committee of the Association, but the general meeting of members carried a resolution that it should be "tabled."

Appreciate Concert and Opera Reviews

To the Editor of MUSICAL AMERICA:

I appreciate the value of MUSICAL AMERICA, especially the news and reports of opera and orchestral concerts.

I believe your readers might appreciate among your reviews of them and the many recitals an occasional notice of the musical embellishment to a purely dramatic work. Such last season was O'Neil's beautiful score to Warfield's "Merchant of Venice" and this year Hugo Felix' quaint setting to Otis Skinner's "Sancho Panza," which I hope you soon will hear.

GEORGE HILTON.

Washington, D. C., Nov. 12, 1923.

[Editorial Note: Through an inadvertence, the date-line of Nov. 26, 1923, was incorrectly appended to the letter signed "Harpispez" in last week's "Open Forum." The communication in question was dated Dec. 2, 1923, and the error was caused by the accidental misplacing of a date-line from another letter.]

ROCHESTER'S OPERA SCHOOL HAS TRYOUT

Eastman Singers Give Act of "Rigoletto" for Week as First Undertaking


By Mary Ertz Will

ROCHESTER, N. Y., Dec. 8.—The first operatic production by the Eastman School of Music operatic department was presented at the Eastman Theater last week as a feature in the motion picture program. For its initial undertaking the third act of "Rigoletto" was chosen and twelve of the best voices in the operatic class were selected to sing it, the cast being changed from day to day to save the strain on the singers. The production is by Vladimir Rosing and Rouben Mamoulian, directors of the operatic department. The performance marks the initial step toward the presentation of complete operas, and within a comparatively short time the Eastman School will be presenting entire operas in English.

The Tuesday Musicales presented a folk-music recital in Kilbourn Hall on the morning of Dec. 4. Barbara Duncan, librarian of the Sibley Music Library, opened the program with a talk on folk-music, and other members who took part were Mme. M. Castellanos Taggart, soprano, accompanied by Josephine Hathaway, pianist; and Dorothy Gillette Scott, pianist, assisted by Florent Mueller, first oboe player of the Rochester Philharmonic Orchestra.

The Chamber of Commerce Glee Club, W. Stanley Hawkins, conductor, gave its first concert of the season on the evening of Dec. 4, in the Chamber of Commerce Hall, to the unfeigned enjoyment of a very large audience. The soloists were Mary Bell, soprano, and George Fleming Houston, baritone, both of the Eastman School of Music operatic department, and the accompanists were Joseph R. Wilson and Edmund L. Chapin for the Club and Guy Harrison of the Eastman School of Music faculty for the soloists.

Ethel Cave-Cole, pianist and accompanist, is achieving marked success in a tour of the Pacific Coast with Sophie Braslau, contralto. Mrs. Cave-Cole will return to New York before the holidays and will appear in concert with other artists during the remainder of the season.



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Dean of New York Music Critics

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Week Brings Memorable Débuts in Orchestral World



HE successful début of a new American orchestra and the first appearance of a distinguished visiting conductor in a special concert aided by the Symphony Society, are events sufficiently out of the ordinary to make memorable any week in the music season. Last week formally introduced the American-National Orchestra, and, two evenings later, presented to a New York audience Ignatz Waghalter, who has won an enviable reputation as conductor in Europe. Additional events of importance in the symphonic world were the première of a suite by the Teutonic composer, Franz Schreker, by the New York Symphony, the first performance on a Philharmonic program of Stravinsky's revised "Fire-Bird" Suite, and the appearance with the same orchestra of Gabrilowitsch as soloist in a Beethoven program.

An All-American Orchestra

The public début of the American-National Orchestra, at Aeolian Hall on Wednesday evening of last week, was an event charged with interest and fraught with promise of significant achievement. Those who follow the course of native music with even a casual eye know something of the history and purposes of this new orchestra, headed by the young conductor, Howard Barlow. However, for the sake of record, it may be recalled briefly that the organization was formed somewhat less than a year ago and gave a single preliminary concert last spring; that it is formed exclusively of American-born musicians, and that it is pledged to bring forward American soloists and to include at least one native composition on each of its programs. Last Monday there were played no less than three American scores, two of which were by living composers. These last were Lewis M. Isaacs' "Beyond the Mountain Line" and James P. Dunn's "Overture on Negro Themes," while the other American work was MacDowell's Piano Concerto in A Minor, in which the solo part was played by a young native pianist, Lyell Barber.

Mr. Barlow courageously chose to lead off with a score which makes large demands upon its interpreters, the César Franck Symphony. Here is a work, rugged and richly orchestrated, technically formidable, varied and subtle in mood. Everybody plays it, but not always with the fine sincerity, animation and clarity that characterized this performance. The latter can stand upon its own merits, which are ample; but it seemed to some more remarkable as an earnest of really impressive things to come with the future. One does not expect results approaching perfection from a comparatively raw ensemble, and if a horn was a bit short of breath here, or an entrance a bit delayed there, such small shortcomings detract nothing from the general excellence of the conductor's interpretation or the ability and response of the personnel. The audience, which was cordially disposed to begin with, grew increasingly demonstrative after each of the three movements, and at the close of the work gave Mr. Barlow and his men an ovation of great warmth.

Similarly commendable results were secured in the MacDowell Concerto—a thoroughly fine piece of music, when all is said. Mr. Barber played the solo part with much skill, polish and sensitivity, and he was favored with an accompaniment that was really first rate.

MacDowell contributed more than his own creations to the cause of American music. He did considerable in the teaching way, and, by a coincidence, both the younger native composers represented on this program pursued their studies with the American master. Mr. Isaacs, although a lawyer by profession, has found time to compose a number of songs and works in the larger forms. The score heard last week, "Beyond the Mountain Line," was written at the MacDowell Colony at Peterboro, N. H., and was presumably inspired by the imposing hills which surround that well-known artist's retreat. One would like to say pleasant things about this brief tone-picture, but the score, on a single hearing, revealed little of a pulse-quickening nature. It seemed to be thoroughly conventional music, sincere enough no doubt, but without even the merit of high technical skill to commend it. In these days, with the scores of a Rimsky-Korsakoff at the ready disposal of every inquiring musician, there can be little excuse for ineffective orchestration. Mr. Isaacs' score lacked body, richness and imagination. Even the climax failed of its effect. The composer was present and bowed in response to the applause which greeted his work.

Mr. Dunn's Overture showed far more technical ease. It is a brilliant and sometimes exhilarating piece of music,

solidly scored and containing much effective thematic material. This "Overture on Negro Themes"—most of the themes, by the way, are of the composer's own invention—was first heard at one of the Stadium concerts in 1922. Like Mr. Isaacs' work it was well played by Mr. Barlow's orchestra. B. R.

Mr. Waghalter's Début

New York made the acquaintance of a visiting conductor from Europe at Carnegie Hall on Friday evening of last week, when Ignatz Waghalter, assisted by the New York Symphony Orchestra, made his American début. Mr. Waghalter, a Pole by birth, enjoys a considerable reputation on the Continent and particularly in Germany, where his gifts as operatic composer and conductor have received signal recognition. He came before a discriminating New York audience last week and at once proved himself a musician and leader of extraordinary power and learning. Mr. Waghalter's program was calculated to test the abilities of any conductor, comprising as it did such battle-horses as the third "Leonore" Overture, the Prelude to the "Afternoon of a Faun," the symphonic poem, "Don Juan," and, to close, Brahms' First Symphony. Here was an exhaustive list, and one to tempt comparisons.

The outstanding quality of Mr. Waghalter's conducting was seen to be a forthright directness, a simplicity of manner which published the composer's message with the least possible ostentation. His beat is informed with a vitality and authority which never flag; this musician knows exactly what he wants and just how to go about getting it. There was a warmth and a nervous force about his interpretations of such mood-pictures as the "Don Juan" of Strauss and the Finale of the Brahms Symphony that at once cleared the concert room of any tag-ends of lassitude. The Strauss poem in particular was charged with a force and dramatic impetuosity that roused the most jaded spirit and commanded enthusiasm.

Mr. Waghalter is not a drawing-room conductor. He has no aptitude for detail drawing; he paints with broad brushes and with swift strokes. Without disdaining trifles, he manages to relegate them to their proper place in the scheme of his interpretations. The result is usually a bold and convincing reflection of the composer's mood. In short, there is nothing static about this leader. His bâton, traveling from point to point without flourish, is constantly alert and poised over the music's heart.

He is, of course, not equally successful with all types of music. That serene and evanescent *acquarelle* in tone, the "Afternoon of a Faun," was not a thoroughly happy effort. Here is music fragile as an old porcelain and delicate beyond description. It needs the finest and most gracious touch—nothing but a caress will bring to life its sleeping mysteries. Debussy's masterpiece is in some ways the most trying score to conduct that has ever been penned. Mr. Waghalter strove hard to preserve all its ivory-like luster, and he had magnificent co-operation from that great flautist, George Barrère. But the result, as has been intimated before, was not completely successful. The score unfolded without poesy; its execution lacked the tenderness and infinite finish that are essential to its convincing presentment.

The third "Leonore" had an excellent, a direct, clear and earnest interpretation; but far and away more arresting was the Strauss tone poem. This magnificent and pulsing creation was superbly played with immense glow and ardor, and evoked instant enthusiasm. The symphony as well was given an admirable interpretation. Mr. Waghalter knows his Brahms, and he does not believe in making the great German sen-



Ignatz Waghalter, Visiting Conductor, Who Appeared in New York Last Week, Assisted by the Symphony Society

timental or stodgy. This, one felt, was how Brahms should be played—with life and unceasing animation. Mr. Waghalter's was a thoroughly interesting reading of this famous symphony—a work commonly supposed to be forbidding and over-austere. In reality, the music is full of nobility and alive with inner motion.

The New York Symphony gave Mr. Waghalter co-operation of a kind to rejoice the heart of any conductor. It played with great virtuosity and responded to every demand made upon it. Mr. Waghalter may indeed count himself fortunate in having had at his disposal so expert and spirited an ensemble.

Throughout the concert Mr. Waghalter was showered with applause of the warmest kind, and at the conclusion of the program he was brought back to the platform repeatedly. After several unsuccessful attempts, he managed at last to induce the orchestra to stand and share the applause with him. B. R.

Two Philharmonic Concerts

An all-Beethoven program was given by the New York Philharmonic, under Willem van Hoogstraten, in its pair of concerts at Carnegie Hall on Thursday evening and Friday afternoon of last week. Ossip Gabrilowitsch was the soloist in the "Emperor" Concerto, playing with superb breadth of conception and technical brilliance. The orchestra gave most adequate support, and the performance on the whole was one of the finest heard this season. The Seventh Symphony was the chief orchestral item. Mr. van Hoogstraten in his reading on Thursday night inclined to the dramatic. The second movement had a fine rhythmic justness and sonority, but certain passages in the last section seemed a little overstressed. The leader was recalled and the players summoned to their feet at the conclusion. The other numbers heard were the "Egmont" Overture and the "Leonore," No. 3. R. M. K.

The first performance by the New York Philharmonic of Stravinsky's revised "Fire-Bird" Suite was the feature of that organization's concert in Carnegie Hall on Sunday afternoon. Mr.

van Hoogstraten secured a fine balance of tone in this work, and though the "Infernal Dance" was not very convincing, the other five movements were admirably played. All the fanciful charm of "The Fire-Bird and Her Dance," the "Dance of the Princesses," with its stately themes for woodwind and muted strings, and the Berceuse, exquisitely crooned by bassoon, strings and harp, was artistically realized. Mozart's Sinfonia Concertante, so gracefully scored for oboe, clarinet, horn and bassoon soloists and orchestra, was delightfully interpreted. The soloists were B. Labate, oboe; S. Bellison, clarinet; B. Jaenicke, horn, and B. Kohon, bassoon, and they and Mr. van Hoogstraten had to acknowledge many recalls. Wagner was represented by the "Tristan" Prelude and Siegfried's "Rhine-Journey." P. J. N.

A New Score by Schreker

The cause of new music hereabouts is finding a valiant champion in Walter Damrosch. The conductor of the New York Symphony added another "first time" to his list last Sunday afternoon at Aeolian Hall, introducing a Suite by the German composer, Franz Schreker. The work, called "Ein Tanzspiel," is recommended by its composer for performance in the open air. It was doubtless conceived to accompany a little dance pantomime, the four movements being labelled Sarabande, Minuet, Madrigale and Gavotte.

America knows Schreker chiefly from his reputation as an operatic composer. "Ein Tanzspiel" is not likely to establish his name as a composer for the concert room. It is music, gracious, warm-blooded and finely orchestrated, but there is no great depth in its melodic currents, nor is the idiom in any way distinguished. However, it is plainly music that makes no pretense at profundity. On the whole, pleasant pieces and rather good entertainment.

Of soloists there were three at this concert—Wanda Landowska, harpsichordist, George Barrère, flautist, and Gustave Tinlot, violinist, the last two leaders of their respective groups in the

[Continued on page 32]

KOCHANSKI

"He Caught Them with His First Phrase!"

P. S. Durham, Concert Manager of Louisville, Ky., enthusiastically broadcast this slogan when the distinguished violinist inaugurated his transcontinental tour last week. . . .

George Engles,
Aeolian Hall, New York.

Nov. 19, 1923.

I have never presented any artist to Louisville, bar none, that won a bigger ovation than the large and brilliant audience gave Paul Kochanski tonight. *He caught them with his first phrase* and grew in favor winning a remarkable tribute from an obviously happy throng. It was a big night and I am happy to have the privilege of presenting this mighty master to my patrons.

(Signed) P. S. Durham.

RUBINSTEIN and KOCHANSKI

"Classed as Young Giants!"

J. Eugene Pearce, New Orleans concert manager, in ardent telegram lauds eminent pianist and violinist following notable joint recital in Crescent City. . . .

Nov. 26, 1923.

George Engles,
Aeolian Hall, New York.

Not in a long time has New Orleans experienced such a treat as was given by Kochanski and Rubinstein in opening my series yesterday. Individual expressions class them as young giants in their art and professional critics quote them in print far beyond words that I could express in this telegram. With my kindest regards.

J. Eugene Pearce.

"Wonderful—Marvelous!"

Robert Black, concert manager of Denver, telegraphs encomiastic superlatives after conspicuous triumph of distinguished pair of virtuosi. . . .

Dec. 4, 1923.

George Engles,
Aeolian Hall, New York.

Wonderful no name for Rubinstein Kochanski Concert. It was marvelous.

Robt. Black.

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MRS. FRANKLYN B. SANDERS, Assistant Director

Green Elephants May Hold an Audience with Ease, but Artists Must Concentrate

Rouben Mamouliau, Vice-Director of Opera Department, Eastman School of Music, Discusses Equipment of the Actor in Opera—Practically No Real Ensemble Work on the Lyric Stage Today, He Declares;

ROCHESTER, Dec. 8.—That concentration on the part of the actor, in opera as well as in drama, must be so highly developed that he is able to retain absolutely the attention of the onlooker, is a cardinal principle with Rouben Mamouliau, who was recently appointed producer and vice-director of the opera department of the Eastman School of Music.

"The actor must attract the attention of the onlooker within the span of the stage on which he is, and must never let that attention wander outside this span," says Mr. Mamouliau. "To do this, absolute absorption in the business of each moment on the stage is required of the actor, and such absorption can only be secured through power of voluntary concentration."

"Let us suppose that the door of this room opens and a green elephant comes through it. There would be immediate concentration by every one on that elephant. This is an extreme illustration of involuntary concentration, the sort which is most common. But it is this centering of interest, this focus of attention that the actor is endeavoring to secure from his audiences. There will be few green elephants to aid him, and he must give importance to his particular business of the moment, to the thing he is doing.

"He may not hold the center of the stage, but he will always receive his proper share of attention if the concentration he gives to his work keeps his impersonation constantly in its right relation to the semblance of life as it is represented on the stage. When this semblance is produced in proper balance,

we get real ensemble, and we are getting practically no such performance in opera today."

Mr. Mamouliau holds that the power of concentration required of a performer is not only voluntary, but must be so completely controlled by will that he can transfer concentrated attention immediately from one object, circumstance or action to another. To illustrate this power and the possibility of acquiring it, he conducted several interesting experiments. Seating himself at a table, for instance, he recited a poem in the Russian language, at the same time writing a number of stanzas from Fitzgerald's "Rubaiyat of Omar Khayyam" in English.

The ability to do this, he claims, is merely the result of practice in rapid concentration on detail, and he outlines to his classes, methods by which similar control of attention can be achieved. It is the purpose of the Eastman School's opera department to present opera as a form of the drama, and preparatory training to this end shares fully with musical training the time and attention of the teachers of that department. These and other principles of Mr. Mamouliau's theory of acting are being applied by him in the dramatic training of the class and in the work on coming operatic productions.

Alma Clayburgh, soprano, was the soloist at the installation of Dr. Krass, new Rabbi of Temple Emanuel, New York, recently.

May Korb has added two further engagements to her long list. She will sing in Reading, Pa., and Baltimore, Md., in the new year.

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RALPH ERROLLE

TENOR

scores personal triumph with Galli-Curci in "Lakme" at Chicago

He made a debonair, youthful English officer, and carried his part so well that he received storms of applause after his several solos.

Maurice Rosenfeld in Chicago Daily News, December 4, 1923.

His singing of the first act solo was a veritable chef-d'oeuvre of vocal finesse, elegance of style, delicacy and charm of phrasing. His acting needs no criticism—we have never had an actor-lover like Errolle in "Lakme."

Herman Devries in Chicago American, December 4, 1923.

Ralph Errolle sang the rôle of Gerald and thereby proved an ability so excellent that he **deserves** to be a regular member of the organization.

Edward Moore in Chicago Tribune, December 4, 1923.

He sings with admirable style. He is a handsome figure on the stage.

Glenn Dillard Gunn in Chicago Herald-Examiner, December 4, 1923.

He possesses a luscious tone which is always on pitch, and all of his arias aroused unbounded enthusiasm on the part of his auditors.

Chicago Journal of Commerce, December 4, 1923.

Operatic Repertoire

Rigoletto	Romeo and Juliet
Lucia	Faust
La Traviata	Carmen
Cavalleria Rusticana	Manon
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Martha	Lakme
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Fair House of Joy	Quilter
III	
J'ai pleuré en rêve	Hue
Un doux lieu	Delbrouck
Il neige	Bemberg
Le Reve (Manon)	Massenet
IV	
La Partida	Yradier
Paquita	Buzzi-Pecchi
Aubade	Lalo
Ah, moon of my delight	Liza Lehman

The Cleveland Orchestra

Nikolai Sokoloff, Conductor

Arthur Shepherd, Assistant Conductor

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AT HOME

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Eight Sunday afternoon popular concerts	Four promenade concerts
Three concerts in conjunction with Museum of Art	Ten children's concerts
	Three municipal concerts in Public Hall
	Three community concerts

EN TOUR

October, November, December

Oberlin College	Sunbury, Pa. (two concerts)
Grand Rapids, Mich.	Pottsville, Pa.
Toledo, Ohio	Reading, Pa. (two concerts)
Wesleyan College, Delaware, Ohio	York, Pa. (two concerts)
Dayton (two concerts)	Hagerstown, Md.
Lima (two concerts)	Cumberland, Md.
Springfield (two concerts)	Niagara Falls, N. Y.
Columbus (two concerts)	Dunkirk, N. Y. (two concerts)

January, March, April

Yale University	Springfield, Ill. (two concerts)
New York City, Carnegie Hall	Kansas City, Mo. (two concerts)
Wilmington, Del.	St. Joseph, Mo. (two concerts)
Lancaster, Pa.	Albany, N. Y. (two concerts)
Pittsburgh, Pa. (3 concerts)	Rochester, N. Y.
Akron, Ohio	Hamilton, Ont. (three concerts)
Piqua, Ohio	Youngstown, Ohio
Richmond, Ind.	Oberlin College (two concerts)
Miami College, Oxford, O.	
Louisville, Ky. (two concerts)	
University of Illinois (two concerts)	

A leave of absence during February has been granted to

NIKOLAI SOKOLOFF

to conduct for the fifth time in three successive seasons

THE LONDON SYMPHONY ORCHESTRA

During this month

THE CLEVELAND ORCHESTRA

will be conducted by

ERNST DOHNANYI, GEORGES ENESCO

and

ARTHUR SHEPHERD

THE CLEVELAND ORCHESTRA has four open dates in the Middle West during March and two in the East in April.

ADELLA PRENTISS HUGHES, Manager

210 Caxton Building

Cleveland

The annual New York concert of The Cleveland Orchestra will be given at Carnegie Hall, on Tuesday evening, January 22.

Shorter Piano Programs Would Arouse More Interest, Declares Ninon Romaine

SHORTER programs and shorter numbers should be the pianist's motto when preparing for recitals, in the opinion of Ninon Romaine, American pianist. Mme. Romaine returned to this country recently after several months abroad and will make an extensive tour under the management of Charles N. Drake this season. She believes that there would be a material increase in interest in piano recitals if artists would begin a crusade for programs that would not occupy more than an hour and a quarter and not consist mainly of sonatas and other long works. She says the only reason why many works are played is that the artists have studied them at some time in their careers and so think they should play them.

"The average concert-goer looks for melody when listening to a composition," declares Mme. Romaine, "and the pianist should not forget that the love of melody is very deep-seated in human nature. It is only the sophisticated person who goes to a concert to be 'educated.' The audience is there to be entertained and not to give pious attention to works that are of interest only to musicians or those who have studied. Give the people a variety of things they can enjoy and you will soon see how great will be their interest in good music. "Many pianists are afraid to display sentiment in their recitals, fearing that it will be mistaken for sentimentality. But there is a great difference between the two, and no pianist should be ashamed to appeal to the sentiment of his hearers, for after all music is essentially a matter of feeling. This does not mean that the musician should not study works that are long and serious. In fact, he needs to very much, but I think he will find his art more appreciated if he will reserve them for the times when his audience is composed principally of students."

A Lover of Chopin

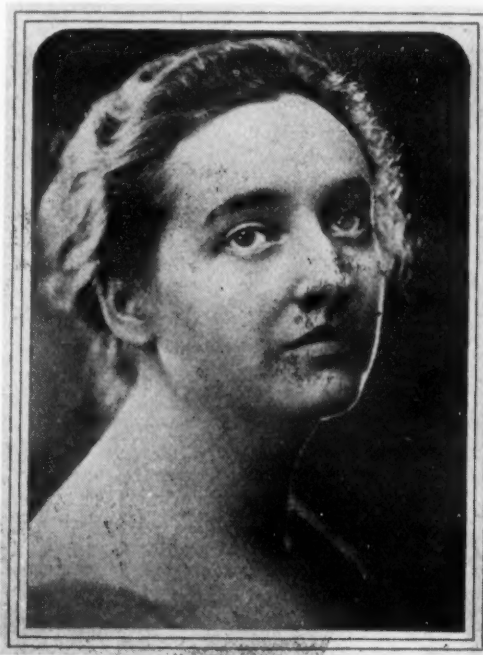
Mme. Romaine is not an exponent of the modern school of composition. She believes that many modern works can be made effective from a technical point of view, but she prefers to search beyond the technical possibilities of a composition. She has great admiration for Chopin, especially when his works are played with sentiment and not sentimentality.

It was her love for Chopin that brought Mme. Romaine a unique experience in London last summer. Following a dinner given at the home of Richard Jack, R. A., the distinguished artist, the party assembled in the drawing-room for an evening of music. After she had played works by Chopin for about an hour, Mr. Jack interrupted the program and asked permission to introduce a Catholic priest who was a stranger to the company. The priest excused his intrusion by declaring his love for music, and said that he had been standing on the walk below for almost an hour. When Mme. Romaine began one of the ballades he said he could restrain himself no longer and rang the bell to discover who was playing. Mme. Romaine found him to be a great lover of music, especially Chopin, with whose works he is thoroughly familiar.

The Musical Waiter

Mme. Romaine had a similar experience in Paris, this time with a Russian waiter who brought tea to her suite one afternoon. Hesitating as if he wished to speak, he asked if she knew a pianist whose name, as he gave it, she could not make out. He explained that this pianist once lived in the same hotel, and that he used to listen to his practising, especially the scale passages, which he said were almost perfect. "But," said he, "I have been listening to your playing and you play almost as well, and, when you play some pieces, I think you play better, for they make me feel like praying!" Mme. Romaine then questioned him more closely as to the identity of his perfect pianist and was horrified to learn that it was none other than Paderewski!

Although she is a native of Cleveland, Mme. Romaine lived abroad from the time she was twelve until two years ago, when she made her first appearance



Ninon Romaine, Pianist

as a pianist in this country. She has played in all the European capitals and before the war made many tours in Russia, where she often appeared at the court of the late Czar, who, like the waiter, felt the spiritual power in her playing. The ill-fated Nicholas presented her with a gold cross, which he requested her to wear whenever she played in public. She has been particularly impressed with the appreciation of music found in America, especially in some of the smaller cities of the Middle West where she played last year. While abroad she gave successful recitals in London, Paris and Rome. She has been engaged to play at the Polish National Festival in Paris next May.

HAL CRAIN.

Martin Heyde Heads Voice Department of Ross Conservatory, Waterloo, Iowa

WATERLOO, IOWA, Dec. 8.—The Ross Conservatory of Music has engaged Martin Heyde, baritone, as head of the department of voice, a position that has been vacant for several months. Mr. Heyde recently came from Germany, where he sang in opera at Leipzig for two years, after having studied operatic rôles in Italy for two years. He has also sung as guest artist in opera in Berlin and in Russia and England. He assumed his duties at the conservatory last week and will appear in concert here soon.

BELLE CALDWELL.

Florence Wightman Fulfills Concert Engagements

PHILADELPHIA, Dec. 8.—Florence Wightman, harpist and pianist, has been heard recently in a number of concerts. She appeared in a dual capacity at the opening meeting of the New Century Club in Chester, Pa., on Nov. 22; as harpist in a recent concert given by the orchestra of the Musical Art Club of Burlington, N. J., and on Dec. 2, at the Metropolitan Opera House in this city. She prepared her programs under the guidance of Carlos Salzedo in Seal Harbor, Me., last summer.

Herma Menth Plays in Hackettstown

HACKETTSTOWN, N. J., Dec. 8.—Herma Menth, pianist, appeared in a return engagement at the Centenary Collegiate Institute recently. Her program consisted of works by Scarlatti, Gluck-Brahms, Gluck-Friedman, Rameau-Godowsky, Liszt, Brahms, Chopin, Grainger, Poldini and Moszkowski. She impressed her audience with the technical brilliancy and fine phrasing of her playing and was given an ovation by the large body of students. Miss Menth was called upon to repeat several of the numbers, including Brahms' Three Valses and several of the Chopin Preludes and had to add several encores.

Elena Gerhardt has left for a tour of the Pacific Coast that will keep her in the West until shortly before her second New York recital on Feb. 4.



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LESI'S "MAID MISTRESS" (Second Season)

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PADEREWSKI IN RICHMOND

Heard Again After Twenty Years—
Roland Hayes Well Received

RICHMOND, VA., Dec. 8.—Returning to Richmond after an absence of more than twenty years, Paderewski gave a recital here on Nov. 21, under the management of Mrs. Wilson-Greene, and aroused a very large audience to a demonstration of enthusiasm that recalled his earlier triumphs. His program began with a Bach-Liszt Fantasia and Fugue; included works by Haydn, Mozart, Beethoven and a group by Chopin, and ended with Liszt's "Don Juan Fantasia." Of unusual interest to a generous sprinkling of white auditors, as well as a crowd of his own race, was the song recital of Roland Hayes, Negro tenor, on Nov. 19. His artistic singing aroused genuine enthusiasm. The Russian Cathedral Sextet was heard by a small audience on Nov. 22.

G. WATSON JAMES, JR.

Memphis Hears Frances Alda and a
Mozart Opera

MEMPHIS, TENN., Dec. 8.—Mozart's "Cosi Fan Tutte" was given at the Lyric Theater on Nov. 15, under the auspices of Mrs. S. J. Latta. The cast included

Irene Williams, Ellen Rumsey, Lillian Palmer, Judson House, Leo de Hierapolis and Pierre Remington. Alfred Calzin conducted. Frances Alda, appearing in recital at the Lyric Theater recently, under the local management of Corsette Brothers, charmed a large audience with her singing of folk-songs and works by Wolf, Rachmaninoff, Fourdrain, Boito, Watts, Kramer, Lie, LaForge and others. Erin Ballard was an excellent accompanist.

B. M. BECKER.

Give Fourdrain Program in Mountain
Lakes, N. J.

MOUNTAIN LAKES, N. J., Dec. 8.—Gena Branscombe was chairman and Mrs. Frederick W. Davis hostess at a program of works by Felix Fourdrain, given by the MacDowell Club on Nov. 27. Mrs. Branscombe read a paper on the composer and the modern French idiom, which was followed by two groups of songs by Mrs. William Henry Capon, accompanied by Florence Cross Boughton, and a group of three-part songs, sung by Mrs. R. D. Riddle, Mrs. I. A. Snyder, Mrs. J. B. Ives, Mrs. F. W. Davis, Mrs. F. J. Saxton and Mrs. H. O. Bates.

Rosa Raisa Opens Memphis Series

MEMPHIS, TENN., Dec. 8.—The local music season was opened with a brilliant

recital by Rosa Raisa, soprano of the Chicago Civic Opera, under the auspices of the Beethoven Club. Mr. Rimini was to have appeared in joint concert with Mme. Raisa, but a severe cold which persisted until the last minute necessitated his withdrawal. The audience which crowded the Lyric Theater responded with great enthusiasm to the soprano's singing of arias from "Madama Butterfly" and "Norma" and songs by Arensky, Rachmaninoff, Tchaikovsky, Woodman and Hageman. Carol Perrenot was the accompanist.

B. M. BECKER.

Norfolk Applauds Sorrentino

NORFOLK, VA., Dec. 8.—Umberto Sorrentino, tenor; Alice Eversman, soprano; Elena de Sayn, violinist, and Nana Genovese, contralto, joined forces in an enjoyable program that was given in the Armory under the auspices of the music committee of the Woman's Club on the evening of Nov. 23. The second part of the program was given over to a presentation of Mascagni's "Cavalleria," in which the singers appeared to fine advantage. Mr. Sorrentino was especially effective in his operatic arias.

The Beethoven Cycle, which Walter Damrosch will conduct in Paris in the spring, will be presented with the orchestra of the Paris Conservatoire.

J. Eugene Pearce Joins
Concert Management to
New Orleans Interests



Captain J. Eugene Pearce

NEW ORLEANS, Dec. 8.—J. Eugene Pearce has joined the ranks of concert managers in this city and auspiciously opened the Pearce series with a recital by Paul Kochanski, violinist, and Arthur Rubinstein, pianist, on the afternoon of Nov. 25. Both artists were received with marked favor in an attractive program at the Shrine Mosque.

Captain Pearce has been engaged in promoting theatrical and other amusement ventures for twenty years and is carrying on business in many American cities, with headquarters in New Orleans. A native of Pittsburgh, he was associated in business there with his father, the late Josiah Pearce, and later the firm, Pearce & Sons, opened a modern motion-picture theater in New Orleans. It has since built a number of other houses in this city, the largest of which is Pearce's Tudor Theater. For the most part the concerts of the Pearce series will be given on Sunday afternoons.

It was principally through the personal efforts of Captain Pearce, who is an ardent yachtsman, that the Southern Yacht Club built up its present substantial membership. He was also instrumental in providing on the shores of Lake Pontchartrain a yacht clubhouse that stands as an ornament to the city of New Orleans.

H. P. SCHERTZ.

Huss Works Given in Hannibal, Mo.

HANNIBAL, MO., Dec. 8.—Some of the best known compositions of Henry Holden Huss were presented in the ninth of the series of Master Composers of America, given by pupils of the Davis Studios on the evening of Nov. 21. The program was given by Eleanor Davis, Kathryn Johnston, Pearl Popkes, Susie Newberry, Frances Raymond, Donald Crawford, Frances Paxton, Caroline Birney, Corinne Willman, D. C. Hanly and Marie Bassen. This was the 131st recital given by the school since its founding in 1904.

New Symphony in Auburn Plays Well

AUBURN, N. Y., Dec. 8.—The new Auburn Symphony scored a triumph at its first concert of the season in the Auditorium Theater. The sixty musicians displayed excellent training and ability and won especial praise for their playing of Schubert's "Unfinished" Symphony and Grieg's "Peer Gynt" Suite. Eduardo Barbieri, concertmaster of the Rochester Philharmonic, was the conductor and also violin soloist of the evening.

Cecil Arden Acclaimed in Somerville

SOMERVILLE, N. J., Dec. 8.—Cecil Arden, mezzo-soprano of the Metropolitan, gave an enjoyable concert under the auspices of the Y. M. H. A. on the evening of Nov. 26. An audience of more than 1000 persons refused to leave the theater until the lights were turned down, and demanded five encores after her singing of "Eli, Eli." Other outstanding numbers were an aria from "La Juive," the Habanera from "Carmen" and an aria from Massenet's "Hérodiade."

"Surpassing Creative Power and Subtlety"

HENRY T. FINCK, *New York Evening Post*, Nov. 28, 1923

HARRIET WARE

American Composer-Pianist

TRIUMPHS in a Program of Her Own Compositions

New York Evening Post, Nov. 28, 1923

By Henry T. Finck

"Music publishers say that more songs by women than by men are issued. The number of feminine composers is getting to be legion. But there are composers and composers. Harriet Ware has been called the American Chaminade. In my opinion she surpasses that Parisienne in creative power and a poetic subtlety which may be due to the fact that she writes poetry, too, and good poetry at that. Her 'The Red Rose Speaks' is worthy of Heine. It was one of the songs sung in Aeolian Hall yesterday afternoon at a recital of Harriet Ware's songs given for the benefit of the Mary Fisher Home for Writers and Musicians. There was a superior audience able to appreciate the delicacies offered and not hankering for ham and eggs in the menu. There were two singers, Lucy Gates and Maurice Tyler, and Miss Ware played the accompaniments as only she could have played them, as well as a new suite for piano called 'Mountain Pictures' still in manuscript. It proved to be a pleasing, thoroughly pianistic work, the music mirroring the spirit of three poems printed in the programme: 'The Valley,' 'White Birch Trees,' and 'Cathedral Pines.'

"Evidently Miss Ware is a great lover of nature, trees, and flowers. She has set to music a fine poem, 'French Lilacs,' by Mrs. Edward Harding, author of a wonderful book on peonies. One of the best-liked numbers on her programme was 'Stars,' to a poem by Joyce Kilmer—an admirably descriptive and musical song.

"Miss Ware had the great advantage of having them sung by Lucy Gates, who again furnished abundant proof that she has the most lusciously lovely voice now to be heard on the American stage."



Photo by Underwood & Underwood

"The program was not only interesting, but contained many numbers of genuine charm. Mr. Tyler deserves praise for his part in an enjoyable recital."—*New York Herald*.

"Harriet Ware proved a skilled pianist in a suite, 'Mountain Pictures.'"—*New York Tribune*.

"I could recommend to concert goers a recital of songs of Harriet Ware, given in Aeolian Hall on the afternoon of Nov. 27th, with Miss Ware herself taking part as pianist, and Lucy Gates, soprano, and Maurice Tyler, tenor, singing. I greatly enjoyed hearing the songs, both the familiar ones and the new ones. The recital gave me renewed confidence in American music."—*Winthrop Tryon*, in "Christian Science Monitor," Dec. 3, 1923.

"Miss Ware gave a suite for piano which had three melodious episodes of bright imaginative material."—*New York Times*.

"Usually a one composer program is a test of the audience's interest and patience. Miss Ware needs no apology for her compositions, which were delightfully displayed."—*New York American*.

Concert Direction: EVELYN HOPPER

Aeolian Hall, New York City

FREEMANTEL WINS UNIQUE SUCCESS IN NEW YORK RECITAL OF UNFAMILIAR BEETHOVEN SONGS



New York "Times," Dec. 2, 1923.

"Unique—Authoritative—Agreeable—In the British Artist's Style."

New York "Tribune," Dec. 2, 1923.

"Voice of Good Size—A Sympathetic Interpreter."

New York "Herald," Dec. 2, 1923.

"Unusual Program—Style—Admirable Taste—Sentiment and Intelligence."

New York "Sun and Globe," Dec. 3, 1923.

"An English Tenor of Mature Taste and Good Style."

Christian Science Monitor, Dec. 3, 1923.

"Willing to Venture Approval of Mr. Freemantel's Singing the Music of Any Composer—Can Affirm He Knows How to Sing English Text."

New York "Times,"
Dec. 2, 1923

Sings Beethoven Songs

Frederic Freemantel, English Tenor,
Appears at Aeolian Hall

Frederic Freemantel, an English tenor, appearing yesterday at Aeolian Hall, gave a full matinee of infrequently heard songs by Beethoven, a program probably unique in many years and now certainly so, as far as singers are concerned, even in a season of orchestral Beethoven cycle and like enterprises of pianists, chamber ensembles and the namesake Beethoven Association itself. Mr. Freemantel was heard with Richard Hageman at the piano in an introduction, recitative and air from the composer's only oratorio, "The Mount of Olives," authoritative as well as agreeable in the British artist's style and delivery.

Among seventeen lesser lyrics, mainly from Op. 48, 52, 82-3 and 128, he did not include Beethoven's one song cycle, Op. 98, "An die Ferne Geliebte," whose grateful beauty of tender poetry has appealed oftener to other recital-givers. Omitting also Beethoven's settings of actual English poetry, the later texts included three less known from the Italian.

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New York "Tribune,"
Dec. 2, 1923

Freemantel Sings Unfamiliar Group of Beethoven Songs

English Tenor Is Warmly Received and
Proves Self-Sympathetic Inter-
preter in Aeolian Hall Concert

All-Beethoven programs are apt to be familiar things, but there was considerable unfamiliarity in the Beethoven program given by Frederic Freemantel, an English tenor, yesterday afternoon at Aeolian Hall. While there are some Beethoven songs which appear not infrequently on recital programs, these are comparatively few in number. Mr. Freemantel sang seventeen of them yesterday, besides a recitative and aria from Beethoven's only Oratorio, the "Mount of Olives." Singing in English throughout, Mr. Freemantel proved a sympathetic interpreter, and the recital was interesting in its demonstration of Beethoven's work in a field with which he is comparatively little associated.

Mr. Freemantel arranged his numbers in chronological order, beginning with five of the eight songs composing Op. 52 (1800), followed by "Vom Tode," "Busslied" and then the "Mount of Olives" excerpt. Seven songs dating from 1806 to 1816 followed, while "Hingebung" and "Der Kuss" ended the comprehensive program. The songs were all melodious and distinctly singable, but did not suggest German lieder of the type written by Schubert and his successors. There was not always, as Mr. Freemantel remarked in his program notes, the close relation between text and music that exists in the songs of the later masters. But Schubert was still a child when

most of the songs yesterday were written, and these covered a considerable range of expression.

Mr. Freemantel had a voice of good size, he was able to bring out the various moods, from the calm of various songs to the abrupt humor of "Marmotte," the sprightly "Der Kuss" and the dramatic recitative and air from the "Mount of Olives." An introduction was played by Richard Hageman, the accompanying pianist. The audience showed warm appreciation.

New York "Herald,"
Dec. 2, 1923

London Tenor Gives Recital

Frederic Freemantel Sings Beethoven
Songs

Frederic Freemantel, a London tenor, gave his first recital here yesterday at Aeolian Hall with a program of Beethoven songs. Not only was the occasion unusual but the list of selections and their performance showed artistic research and devotion on the part of the singer. He sang in English and from his own pen he had provided comprehensive notes.

Of some eighty songs by Beethoven the number yesterday included the few usually heard at the present time on concert programs, such as the "Busslied," "Sehnsucht" and "Ich Liebe Dich," and others, as the charming "Mailed" and "Molly's Abschied," composed before 1800.

An excerpt from Beethoven's only oratorio, "The Mount of Olives," with a lengthy introduction for piano, was presented, and the list closed with the master's last song, opus 128, entitled

"The Kiss," and written in 1822. Mr. Freemantel disclosed a serviceable voice, which he used to advantage. His style had admirable taste, sentiment and intelligence. Richard Hageman was at the piano.

Christian Science Monitor,
Dec. 3, 1923.

Mr. Freemantel's Recital

Another recital which I listened to with great pleasure all the way through was that of Frederic Freemantel, tenor, his program being devoted to the songs of Beethoven. Mr. Freemantel appeared in Aeolian Hall on the afternoon of Dec. 1, with Richard Hageman as his accompanist. He did not convince me that the world has made a mistake in rejecting Beethoven as a song writer and preferring Schubert, Schumann and Brahms. But he did give me a fresh acquaintance with the composer and put me in a frame of mind for understanding the piano sonatas, the quartets and the symphonies that I have never known before.

Speaking of program, I should be willing to venture approval of Mr. Freemantel's singing of the music of any composer, whether Beethoven or another master, provided the texts were in English. For at his Aeolian Hall recital he used English words only. That, by the way, would suit the music division of the General Federation of Women's Clubs, of which Mrs. Marx E. Oberndorfer is chairman. "Ask them to sing in English," is the way No. 5 of Mrs. Oberndorfer's 10 rules reads. For my part, I should want to add to the rule, "provided they know how," and in regard to Mr. Freemantel I can affirm that he does know how.



WEEKLY SURVEY OF EUROPE'S MUSIC



British Novelties Hold Audiences

LONDON, Dec. 1.—A new choral work of decided interest, "A World Requiem," by John Foulds, was given in the Albert Hall recently. The performance, which was under royal patronage, was in aid of the British Legion, and appropriately so, as the work is "in memory of 1914 to 1918." The chorus, numbering 1200, was composed of sixteen different units, and the solo parts were assumed by Ida Cooper, Olga Haley, Mr. Heseltine and Mr. Heyner. The work is conceived in the monotony common to grief and to prayer as well, much of it in the spirit of the plain-song, and not until the "Laudamus," with which the second part begins, is there any lightening of the color of the music.

What is intended as the first of a series of annual festivals of music by living Welsh composers, was held recently in the University Hall at Aberystwyth under the direction of Sir Walford Davies. The orchestral numbers were "A Brythonic Overture," by T. Hopkins Evans; "A Welsh Fantasy," by Hughes Clark; a Symphonic Allegro, by Hubert Davies; "The Ramblers," a Fantasy by W. T. David; a Prelude by Kenneth Harding and a Suite by Dr. Christmas Williams.

Most of the works were too long. Mr. Harding's composition was perhaps the most significant of those given, although its author is obviously under the spell of Debussy. Seven songs by Dr. Vaughan Thomas, scored for tenor voice, strings and harp, written in characteristic Welsh idiom, were well sung by T. J. Pickering, and three songs by Dr. David de Lloyd, sung by Dilys Jones, proved of interest.

The ten-day festival at Eastbourne, under the direction of Henry G. Amers, has brought forward two new works that seem to be destined to be of lasting interest. These were Hubert Howells' "A Pastoral Rhapsody," which the composer conducted, and a suite entitled "Chelsea China," by Maurice Besly, also given under its composer's baton. Mr. Howells' work is a short one in the present-day English style, and is supposed to typify the vigor of early spring. As a whole it suffers from lack of contrast, but there is much in it to arrest the attention as well as charm the ear. Mr. Besly's Suite is described as "for children, grown-ups and small orchestra." It is composed of five short numbers, all rather simple but saved from cloying sweetness by clever scoring and some substantial melody.

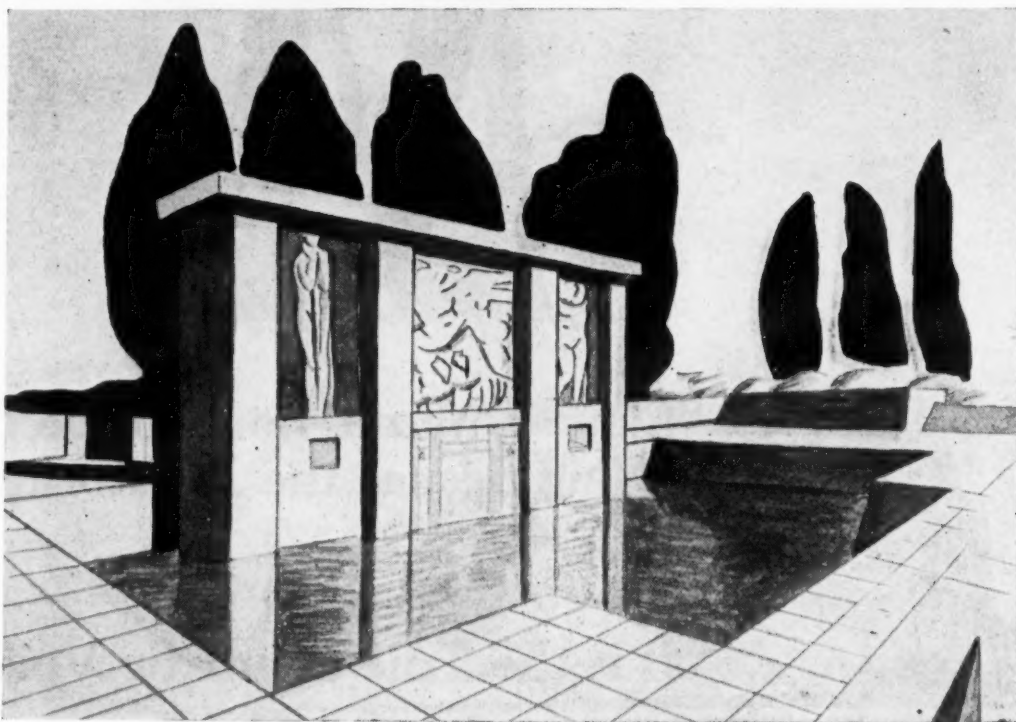
There have been innumerable concerts, some good, some less so. Among the former may be mentioned recitals by Alfred Cortot, Parish Williams, Isolde Menges, assisted by Mischa Léon; Marion Keighley Snowden, Gerald Cooper, Adolph Hallis and Lissant Beardmore.

KIEL, Dec. 2.—The Art and Science Week held here this autumn included a Reger Festival and a series of gala performances of opera. The composer's Psalm 100, and "Die Nonnen" were sung by the local Oratorio Society, accompanied by the City Orchestra, under Fritz Stein. At subsequent concerts the Serenade, the Mozart Variations and the Piano Concerto with Edwin Fischer as soloist; the E Flat Quartet, the Clarinet Quintet, several organ works and motets were given. In the opera house "Fidelio," with Melanie Kurt as guest artist; "Meistersinger" and "Eugene Onegin" were given under Richter's leadership.

AUGSBURG, Nov. 28.—The "Romantic Week" held here recently, and devoted to the arts of music, the theater, literature and sculpture, included a gala performance of Pfitzner's early opera, "Der Arme Heinrich," with the composer in the conductor's chair.

AMSTERDAM, Nov. 29.—Mildred Welleson, the young American cellist, appeared here in recital recently with conspicuous success.

Present Debussy Monument to France



Design for Monument to Be Erected to Claude Debussy

PARIS, Dec. 1.—The cast of the Claude Debussy monument which it is proposed to erect probably at Saint-Germain, was formally presented to President Millerand of the French Republic during a recent official visit made to the autumn Salon. The monument, which has evoked the admiration

of all visitors to the Salon, not only on account of its intrinsic beauty but also of its appropriate spirit, is the work of the sculptors Joel and Jean Martel and the architect Jean Burkhalter. The presentation was made on behalf of a committee by Georges Migot. Mmc. Debussy and a number of France's most prominent musicians were present. Debussy died on March 22, 1918.

Timmermans' "Margarita" Has Première at Royal Opera in Antwerp

ANTWERP, Nov. 29.—The world-première of "Margarita," a lyric drama in three acts, the book by Henri Van Rooy and the music by Armand Timmermans, took place recently at the Royal Opera House here. The action occurs in Italy at the time of the building of the Mont Cenis tunnel and revolves around the love of two of the workmen, Marco and Pietro, for a village maiden, Margarita, who favors Marco. The plot is a patchwork of murder, madness and death and ends with both men lying mortally wounded and Margarita about to go insane. The music is interesting if somewhat unequal, but there are pages of sheer brilliance. It might be said that the orchestration in general is too heavy for the voices, but otherwise is effective. The second act made the strongest impression. Mme. Rizzini in the title-role achieved a creation that was original and powerful, and Mr. Dister as Marco and Mr. de Marcy as Pietro were both excellent. The orchestra under Mr. Cluytens was satisfactory in every way.

BERLIN, Nov. 30.—The first of the annual series of symphony concerts by the State Opera Orchestra, given under the baton of Bruno Walter, included Mozart's Symphony in D and the Brahms Symphony in C Minor. Walter also recently led a performance of Handel's "Samson" in the Grosses Schauspielhaus.

PARIS, Dec. 2.—Florent Schmitt, whose "Tragédie de Salomé" has been played by prominent orchestras in America, has just completed the score of an accompaniment to a motion-picture entitled "An Official's Day" in which the noted artist Signoret will have the leading part. The music is said to be light in character and of unusual charm.

ROME, Nov. 30.—Mascagni's "Il Piccolo Marat" was presented recently at the Adriano before a crowded house which was enthusiastic throughout the performance. The cast included Miss Briganti and Messrs. Augusto Boef, Zaccarini and Frera.

Paris Applauds a Ballet by Bakst

PARIS, Dec. 1.—The most interesting of recent musical novelties has been the ballet, "La Nuit Ensorcelée" at the Opéra. The scenario of the piece as well as the costumes and setting are the work of the Russian artist, Léon Bakst, who has woven around the somewhat time-worn theme of dolls and toys coming to life a story whose futility is a part of its charm. The music is from the compositions of Chopin and is the work of Emil Vuillemoz. The principal parts were taken by Léo Staats, Misses Zambelli, Lorcía, Craponne and Damazio and Messrs. Denizart, Thariat and Poretti. The performance, which was given on the same bill with "Shéhérazade," was conducted by Philippe Gaubert.

Delage's "Overture Pour un Ballet de l'Avenir," which Sergei Koussevitzky played at the last of his series of four concerts at the Opéra before a crowded house, has caused much comment. The work is said to describe "the multiple rhythms of a factory whose electric furnaces and flashing search-lights illumine in huge circular waves a pleasant countryside covered with trees and grassy banks." A single hearing of the work is not enough to do it full justice, but it would seem that the composer has imposed a difficult task upon the musical ear.

Stravinsky's "L'Histoire du Soldat" was an interesting number at the Concerts Wiéner. The work, in eight sections, the most striking of which are "The Soldiers' March," "Three Dances," "The Devil's Dance" and, most of all, "The Devil's Triumphant March," was given once before in Paris, but never in its complete form nor with its original instrumentation for violin, clarinet, cornet, bassoon, trombone, contrabass and battery.

The Three Pieces for Clarinet were admirably played by Mr. Cahuzac, and Madeleine Caron sang with authority the "Berceuses du Chat" and several airs from "Mavra."

The second of the concerts was devoted to works of Darius Milhaud and Manuel de Falla. The Milhaud works included the Etudes for piano and orchestra, two Poems for vocal quartet and the first performance of a "Symphony" for four voices, oboe and cello. The voices are treated as instruments and there is no text. The work is a clever piece of writing and contains some agreeable passages.

Perhaps the chief attraction was the first public performance of de Falla's "El Retablo," conducted by the composer. Based on an episode from "Don Quixote," it is perhaps less characteristically Spanish than much of de Falla's work, but it was much appreciated by the audience.

On Armistice Day the program at the Concerts Colonne was devoted to works appropriate to the anniversary. Beethoven's "Eroica" was the symphony given, and Georges Hüe's "Emotions," written in 1918, thrilled the audience to the point almost of sweeping it from its feet. An uninteresting Requiem was sung by the Kibaltchitch Chorus and the program ended with Debussy's "L'Isle Joyeuse," orchestrated by Bernardino Molinari.

Recitals of interest have been given by Sergei Prokofiev, José Iturbi, Guy Maier and Lee Pattison, who gave an excellent exhibition of two-piano playing; Charles Manson, Suzanne Gardine, Alexander Brailowsky and Charles Naegele.

PARIS, Dec. 1.—Reyer's "Sigurd" which has not been heard at the Opéra for some time, has been placed in rehearsal again and will be brought out shortly. Director Rouché is said to have planned a production of unusual magnificence.

ROME, Nov. 30.—The first concert of the Accademia di Santa Cecilia will be given tomorrow evening at the Augusteo under the baton of Bernardino Molinari. The works to be presented will include "The Song of Songs" by Bossi, and Verdi's "Te Deum."

Levy's "Le Cloître" Given Impressive Production in Lyons

LYONS, Nov. 30.—"Le Cloître," a lyric drama in three acts, the libretto taken from Emile Verhaeren's play of the same name, with music by Michel-Maurice Lévy, had its world première recently at the Grand Théâtre. Verhaeren's drama does not lend itself especially well to lyric form but in spite of this and in spite also of the fact that Mr. Lévy has followed the text scrupulously, the work has dignity and force. Mr. Lévy's music is not modern in any sense and he does not even lean upon Debussy for his harmonic progressions. There are Wagnerian suggestions here and there, but these are Gallicized. The work was admirably interpreted by Legrand, Castrix, Bernasconi, Hallivèges and Mestrallet. As an after-piece, Puccini's "Gianni Schicchi" was given its first local hearing. "Le Cloître" was conducted by Strony and the Puccini work by Henri Morin.

VIENNA, Nov. 28.—Puccini's "Manon Lescaut" at last returned to the stage of the Volksoper in its promised revival after fifteen years, with Alfred Piccaver as Des Grieux and Miss Lehmann as Manon. Others in the cast were Renard and Van Dyk. Franz Schalk led the orchestra in a reading of Italian ardor. An outstanding event of the autumn was a Mozart Festival under the leadership of Bruno Walter, with Selma Kurz, soprano; Franchetti, composer and pianist, and Arnold Rosé, violinist, as soloists. Theodore Spiering, American conductor, led an orchestral concert of merit at the opening of the autumn season, with Elsa Alsen, dramatic soprano, as soloist.

AMSTERDAM, Nov. 29.—The second program of contemporary French music presented by Gabriel Pierné as guest-conductor of the Concertgebouw, included Saint-Saëns' Second Symphony, "L'Apprenti Sorcier" of Dukas; Fragments of "Cydalise" by Mr. Pierné; and "L'Isle Joyeuse" by Debussy.

TURIN, Nov. 30.—Franco Alfano, director of the Conservatory at Bologna, has been appointed to a similar position at the Liceo Musicale here. He will assume his new duties this month.

"I have never heard her equal among her countrywomen either in America or

M U



CLAUDIA MUZIO

As "MADELEINE" in "ANDREA CHENIER"

"I DESCRIBED MUZIO AS THE GREATEST OF ALL ITALIAN SOPRANOS NOW SINGING IN AMERICA. ON SECOND THOUGHT IT SEEMS AN UNDERSTATEMENT, SINCE IN MY LONG EXPERIENCE OF PROFESSIONAL OPERA GOING, I HAVE NEVER SEEN OR HEARD HER EQUAL AMONG HER COUNTRYWOMEN, EITHER IN AMERICA OR ON THE CONTINENT OF EUROPE."

Glenn Dillard Gunn, *Chicago Herald & Examiner*, December 2, 1923.

"Claudia Muzio, Born to the Drama, Sets Off Her Season's Delightful Telling Scenes the Auditorium Has Staged in Many Years."

Eugene Stinson, *Chicago Daily Journal*

"It is the True Dramatic Voice Under the Control of a Keen Intelligence."

Karleton Hackett, *Chicago Daily Journal*

"She Rose to Real Dramatic Heights—Her Singing Brought Her to the Forefront of the Stage."

Maurice Rosenfeld, *Chicago Daily Journal*

"It is Difficult to Attempt an Estimate of Mme. Muzio's Art and the Attitude Supposed to be the Critic's Correct Pose."

Glenn Dillard Gunn, *Chicago Herald & Examiner*

"Miss Muzio was Rewarded with a Storm of Applause and Shouts."

Paul Martin, *Chicago Journal of Commerce*

"One of the Greatest Tragediennes Lyriques' of the Stage, La Muzio, of Matchless Quality."

Herman Devries, *Chicago Evening Post*

MUZIO THRILLS OPERAGOERS

Claudia Muzio, born to the drama, made the reasons for reviving "Andrea Chenier" perfectly clear at the close of last night's third act, when she set off her season's debut with one of the most telling scenes the Auditorium has staged in many years.

Muzio made of the midportion of the scene before the French revolutionary tribunal something which turns the seduction in the second act of "Tosca" garish and sleep-giving. In her aria she next achieved the impassioned with a voice whose delicacy and refinement were only faintly disturbed in the process.

Then for twenty minutes of silent activity the soprano, of fervent nature and a presence which makes the appeal of elegance, built up to one of the most astonishing moments of the season. Muzio's manner is that of the artist, of a woman whose taste and intelligence seem to predominate her impulsive

qualities. But her feeling for the dramatic is equally strong, though it is held in leash. —EUGENE STINSON, *Chicago Daily Journal*.

Miss Muzio delivered this aria brilliantly and was rewarded with a storm of applause and shouts of "Bravo." She sang magnificently and was well deserving of the laudation heaped upon her. —PAUL MARTIN, *Chicago Journal of Commerce*.

"LA DIVINE MUZIO"

We heard "Andrea Chenier" during the régime of the late and lamented Campanini and at Ravinia, but our memory in retrospect holds no record of emotion such as we experienced last night.

Who could see Claudia Muzio's Madeleine de Coigny and remain unmoved? A few years ago, when this remarkable artist appeared at Ravinia, almost unknown to local opera-goers, I called her La Muzio—her

Concert Management: HARRISON & HARSHBARGER

America on the Continent of Europe."—Glenn Dillard Gunn, *Chicago Herald & Examiner*

MUZIO

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Years."

son, *Chicago Daily Journal*, Nov. 28, 1923.

a Keen Intelligence."

ckett, *Chicago Evening Post*, Nov. 28, 1923.

brought Her Many Curtain Calls."

nfeld, *Chicago Daily News*, Nov. 28, 1923.

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e and Shouts of Bravo."

ago *Journal of Commerce*, Nov. 28, 1923.

stage La Divine Muzio—A Voice

Chicago Evening American, Nov. 28, 1923.

talents were then obviously superior. Today she is one of the greatest "tragediennes lyriques" of the stage.

We rebaptize her "la divine Muzio."

VOICE IS MATCHLESS

It is pardonable to rhapsodize with Claudia Muzio for a subject. The gods have been generous to her. They have given her a voice of matchless quality, with a bloom upon it like the down upon a sun-warmed peach; they have given her extraordinary histrionic endowments, and these perfected by almost infallible stage technic; they have given her loveliness, grace, charm. All these gifts have been developed by art that is the essence of beauty.

But Muzio's victory last night was a tribute to her glorious voice and to her hold upon our emotions.

TEARS UNASHAMED

The third act drew tears from a public not ashamed to show them, and closed amid

a veritable tempest of applause which ceased only after Muzio appeared several times alone before the curtain.—HERMAN DEVRIES, *Chicago Evening American*.

Her really splendid voice, her intense attention to dramatic detail, the hysterical force with which the scene culminated, all combined to stir up quite as much excitement as the present season has yet unfolded, and the curtain went down amid a blaze of enthusiasm.—EDWARD MOORE, *Chicago Daily Tribune*, Nov. 28, 1923.

Mme. Claudia Muzio received a cordial welcome, which mounted after the third act to a demonstration. She is a child of the theater with the instinct for the drama and the technique of her craft at her finger tips. There is heart in what she does and it rings true. She enters into the spirit of the part she is playing with a straightforwardness which gives genuine power, yet there is in her so fine a sense of proportion that she keeps within bounds. Her playing of the third act was something more than a striking display of emotional force. It had the sincerity of a woman capable of deep feeling and with the power to express it.

Her voice is lovely in quality and with so wide a range of tone colors as enable her to express what her heart feels. It is the true dramatic voice under the control of a keen intelligence. Yet the charm of her performance is its spontaneity. Her singing powers and histrionic skill she uses honestly to portray the role. The public was glad to welcome her back.—KARLETON HACKETT, *Chicago Evening Post*.

Muzio, beautiful of face and well disposed vocally, sang and acted with intensity of emotion. She rose to real dramatic heights and her singing of the music of the third act brought her many curtain calls.—MAURICE ROSENFELD, *Chicago Daily News*.

The forces of the Civic Opera were strengthened last night by the addition of the greatest Italian soprano now to be heard in these parts. Mme. Claudia Muzio rejoined the company, singing the role of Madeleine in a revival of Giordano's "Andrea Chenier."

It is difficult to attempt an estimate of Mme. Muzio's art and retain that detached attitude supposed to be the critic's correct pose. To ascribe to it all the virtues is to

invite the unfavorable reaction that follows upon indiscriminating praise. Yet to discover faults in her performance last night was quite beyond the power of this reporter.

Her voice has all the attributes of greatness—power, range, beauty of quality, variety of color. It is used always with a fine sense of the musical and dramatic values. She has beauty and magnetism. These seem to me to comprise all the operative essentials, and it was evident that the audience was of the same opinion, for her success was convincing.

It was abundantly deserved, for she set forth an exhibition of vocal art that was as fine as any the season has developed and vitalized it with the force of a great personality. If the season holds anything finer than her interpretation of the great scene in the third act it will only be by reason of the union of her art with worthier music.—GLENN DILLARD GUNN, *Chicago Herald and Examiner*.



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 MUSICAL AMERICA.

NEW YORK, DECEMBER 15, 1923

CRUSADERS FOR A GOOD CAUSE

AMERICA has long been regarded in certain
 quarters as the dull and graceless little boy
 among musical nations, and nowhere, perhaps,
 has that offensive patronizing attitude been
 pushed to sillier lengths than right here on home
 soil. There was food for reflection for "the idiot
 who praises, with enthusiastic tone, all centuries
 but this, and every country but his own," on an
 evening last week in New York. On that evening
 the cause of native music was signally advanced
 in two directions. In one hall the American-Na-
 tional Orchestra—an organization for, by, and of
 native-born musicians—was giving its initial pub-
 lic concert, while in a nearby auditorium the
 American Music Guild brought to a hearing five
 scores by composers of this country representing
 the list chosen by an American committee for
 submission to the Salzburg jury last year.

It is not necessary to join the chauvinists to
 derive comfort and encouragement from these
 twin manifestations of the American musical
 spirit. Both organizations bring serious purpose
 and capable direction to their crusade, and, de-
 spite their youth, have already dealt good blows
 for the cause. The performance of the American-
 National Orchestra under its young conductor,
 Howard Barlow, demonstrated easily that there
 is material and to spare among the ranks of
 American-born instrumentalists to build a sym-
 phony orchestra of the first rank. That is no
 light task, even with players of the ability and
 routine at Mr. Barlow's command, but persever-
 ance and courage in the face of obstacles should
 make the goal attainable. The fate of such an
 organization, however, rests not with itself alone;
 steadfast faith on the part of its active supporters

and a liberal and kindly public attitude are factors
 of cardinal importance. Regular and frequent
 rehearsals, together with a fuller schedule of con-
 certs than seems at present contemplated, will
 give the American-National Orchestra confidence
 in discharging its task and, by eliminating dupli-
 cation of effort, enable it to reach mastery with
 the least delay.

The American Music Guild, working along dif-
 ferent lines to further the same general cause, was
 happily inspired to present on a single program
 the compositions sent by America to last year's
 Salzburg jury. The latter, in a burst of gener-
 osity, chose only one work to represent this coun-
 try, as against several for most of the other
 musical allies; and it was fitting that the Guild's
 first program of the season should include all the
 works submitted by America. The compositions
 gave new proof, if any were needed, that this
 country can now hold up its head in any musical
 company. Happily, that fact is more and more
 becoming public property.

WILLIAM HENRY HUMISTON

MUSIC, whose faithful servant he was, can ill
 spare the loss of William Henry Humiston,
 composer, conductor, organist and critic, who died
 on Wednesday of last week in New York. A man
 of gentle and retiring nature, Mr. Humiston was
 not often in the public eye, but among musicians
 he was widely known and esteemed as man and
 artist. He was a man of deep musical erudition,
 a profound student of Bach and Wagner, a com-
 poser whose every page breathed sincerity, and a
 critic of pure taste and persuasive style. Born
 in America, Mr. Humiston chose to pursue his
 musical education on his native soil among fellow
 Americans. The quality of his musicianship
 proves anew that no music student need leave
 these shores in quest of a complete education.
 Mr. Humiston's unexpected death, after a brief
 illness, at the age of fifty-two, came as a bitter
 surprise to all who had known him. He was a
 kindly man, a sweet and friendly soul, whose pen
 was ever at the service of his art, and his passing
 will be widely mourned.

"GOOD MUSIC EVERY DAY"

PITTSBURGH is taking the fight for worthwhile
 music right into the heart of the enemy's ter-
 ritory. The "good music every day" movement,
 launched last month by the Musicians' Club of
 Pittsburgh, aims to improve the standard of music
 played in the theaters (spoken and motion pic-
 ture), hotels, restaurants, cafés and from wire-
 less broadcasting stations. "The committee has
 selected fifty-two short, attractive works of mu-
 sical excellence which represent composers of
 fifteen nations. One of these compositions is
 featured every day for a week at the above-men-
 tioned places—the same piece in each place—the
 featuring being done by placard, program note
 or screen." The plan is as simple as it is doubt-
 less effective. Pittsburgh's "Good Music Cam-
 paign" is now in its third year. It is time that
 an example so excellent and practical were copied
 by other cities over the country satiated with the
 type of music that prevails in the average place
 of entertainment.

SPEEDING across avenues of ether, at a pace
 as fast as thought itself, American music trav-
 eled 3700 miles of ocean one evening last week and
 dropped in, so to speak, on Gothenburg, Sweden.
 The success of this latest attempt at international
 musical communication aroused great enthusiasm
 among an audience in the Gothenburg Hall of
 Music, and small wonder. There is something so
 profoundly awe-inspiring in these recent triumphs
 of inventive genius over the subtle powers of nature
 as to stir every witness. What will be the ultimate
 result of this increasing musical intercourse be-
 tween the nations? Certainly it seems reasonable
 to believe that by such means people of different
 speech will more quickly achieve a common artistic
 understanding and even a better sense of kinship.

WHAT is so rare as a *Radames* on opening
 night! sighed the Scala's disappointed pa-
 trons when the historic opera house found itself
 obliged to postpone its opening performance of
 "Aida" because the tenor, forsooth, found himself
 indisposed. Here's a strange pass for the very
 home of opera tenors to find itself in. Italy may
 yet have to restrict some varieties of her exports.

Personalities



A New York Choral Conductor Explores the Crags of
 Sardinia

Kurt Schindler, conductor of the Schola Cantorum of
 New York, traveled in Spain and Italy last summer and
 collected a number of unusual musical works. This
 inveterate seeker for rare compositions annually visits
 out-of-the-way nooks in provinces such as Catalonia,
 where old bits of folk-melody are preserved from
 generation to generation among the peasants. He is shown
 in the photograph while climbing among the picturesque
 highlands of Sardinia, with his camera and notebook in
 hand.

Gentle—When Alice Gentle stepped upon the stage
 in the part of *Carmen* in her first appearance with the
 Chicago Civic Opera last month, she wore a new
 costume in the colorful style of Zuloaga. The designer
 of the authentic gowns which she first displayed in
 this production is her husband, J. R. Proebstel.

Szymanowski—Karol Szymanowski recently com-
 pleted a new opera, "King Roger," which will be given
 its world-première this season in Warsaw. The Polish
 modernist is best known in the United States for his
 Symphony, which made a profound impression when
 played in New York two seasons ago by the Bostonians.

Strauss—Richard Strauss is at work on a new opera,
 with a libretto by Hugo von Hofmannsthal, who sup-
 plied the texts for "Rosenkavalier" and other works
 of the composer. The new opus, according to an Associ-
 ated Press dispatch from Berlin, is based on a subject
 from Greek mythology and is described by Strauss as
 comic in spirit.

Chotzinoff—In addition to his work as teacher and
 pianist, Samuel Chotzinoff finds opportunity to do lit-
 erary work. He is the author of essays on "Jazz" and
 the work of Antonio Stradivari, famous violin-maker,
 recently published in *Vanity Fair*. Mr. Chotzinoff was
 accompanist for Jascha Heifetz during four seasons,
 and this winter has appeared in programs with Renée
 Chemet.

Goldman—Edwin Franko Goldman, conductor of the
 Goldman Band, recently acted as member of a jury
 which awarded a silver cup to the Wanamaker Store
 Band in a contest held in Philadelphia. His colleagues
 on the jury included Leopold Stokowski, Josef Paster-
 nack, Oreste Vessella and Lieut. W. C. White, director of
 the Army Music School, Washington. Mr. Goldman is
 now outlining a plan for a similar competition for ama-
 teur organizations, to be held in New York next sum-
 mer.

Macbeth—When Florence Macbeth, soprano, was
 engaged a year ago to appear as special soloist in the
 fiftieth anniversary celebration of the "Northwestern
 Miller" in Minneapolis, she did not foresee that the
 Chicago Civic Opera would require her to sing the rôle
 of *Inez* in the revival of "L'Africaine" on the preceding
 evening. Far from despairing, she interviewed railway
 officials and sent telegrams to such good effect that
 the St. Paul flyer was speeded up nineteen minutes
 ahead of schedule. The singer was rushed in the auto-
 mobile of the Mayor of Minneapolis to the concert hall
 with a special police escort to clear the way of traffic.

Schelling—Word has been received from abroad that
 the orchestral parts to Ernest Schelling's "A Victor:
 Ball" were mislaid in transit, when after a recent
 Paris performance they were sent to Amsterdam by
 airplane. This has entailed the annoying necessity of
 tracing the score, and the performances scheduled in
 other European cities have been postponed. The loss,
 it is said, will not interfere with the hearings announced
 for the United States. Mr. Schelling was heard as
 soloist in his work when it was recently given under
 the bâton of Gabriel Pierné in the series of Concerts
 Colonne in the French capital, and on the same pro-
 gram gained applause for his performance in the Schu-
 mann Concerto.

Point and Counterpoint

By Cantus Firmus, Jr.

Rapiers or Rhapsodies

DEVOTEES of duels will doubtless be thrilled to learn of a challenge to a piano-playing contest which Moriz Rosenthal is alleged to have sent to Vladimir de Pachmann. The two veteran pianists, who have returned to the United States this season after a considerable absence, have not yet named the spot for the mortal combat, nor the pieces to be used as weapons. Seething Stravinsky Sagas or Bartok Ballads might serve.

We suggest that "The Burning of Rome" or excerpts from "La Gazza Ladra" might prove the most effective missiles. Rosenthal is reported to have stipulated that any remark made by de Pachmann during his performance will be counted as a foul! Ringside seats will probably be at a premium.

Suit Over an Ancient Air

A LAWSUIT for \$250 damages and a petition for an injunction to restrain a New Orleans theater proprietor from playing "Yes, We Have No Bananas," has been filed in a United States District Court by the publishers. Counsel for plaintiffs declares that some thirty other suits will be filed against amusement places and cabarets for infringing copyright.—News Item.

What a busy time the judges of the country are going to have in the next year if all the lips that uttered this inane—(Compositor, please not "insane"!)—and carefree ditty are brought to justice!

And then, if the punishment were made to fit the crime, the wholesale enforcement of capital sentences would probably depopulate the land!

Sinister Mme. S—!

UNDER the headline, "Prima Donna, Jinx of Nations, Sails," a New York morning newspaper tells of the violent happenings alleged to follow in the wake of a certain Mme. S—. "She sailed to Brazil," says the energetic scribe, "and revolutionary bands swept the country. She was in Italy when the black-shirted Fascisti seized the government. Peru developed into a revolutionary hotbed a few days after the prima donna walked down the gangplank. She was seated next to the Count L— at a dinner in Buenos Aires when armed men invaded the banquet hall and seized a secret service code from the German spy. . . ." Wait! We have it! Maybe she sang "Sound an Alarum" for them.

MME. GALLI-CURCI, according to a newspaper columnist, has demonstrated in her recent repartee with the Chicago Civic Opera authorities that she knows how to sing Tosti's "Good-bye."

A HARD blow is dealt to the musicologists who hand it to the Africans for having developed the musical form known as the Blues. The species of antipodean cannibal which goes by the family name of Sambio is indubitably dusky. But the explorer, according to the New York Tribune, has developed a theory that they are the true descendants of the long-missing lost tribes of Israel! It follows that his music stems from the same tree as the psalms of David—which suggests the terrifying supposition that these, in turn, may have been intoned to the quivering notes of a *shawm* or a harp that absolutely refused to make its feet behave.

Jazz from New Guinea

THE authentic and original jazz-germ has been captured by Capt. Frank Hurley, an intrepid Australian, who has secured in New Guinea some phonograph records of native canticles. He has tried these native numbers upon the denizens of that syncopated region which centers about Broadway and Forty-eighth Street in Manhattan, but they have admitted that the music is too esoteric for them.

The Inevitable

"THIS, beyond a doubt, 'T** R***y,' writes S. F. B. from Buena Vista, Va. Never a soprano, mezzo, contralto, coloratura or just singer completes a program without at some time appearing for a second curtain call with smiles, bows, blushes, but no music, sits at piano, and, with a thunderous chord, is off, sobbing out 'The 'ow-wers I spent. . . . I endure it up to 'Swe-e-etheart,' when I reach for my hat and leave the hall. No need to stay! I couldn't get a thrill from the 'Star-Spangled Banner' after that!"

At the Concert

MRS. HI LIFE: "How perfectly we hear every note of the singer, although she is so far away! Wonderful acoustics."

Mrs. Suddyn Rich: "Yes, we must hand it to her. She certainly has that." A. T. M.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Concerning Opera Bouffe

Question Box Editor:

Will you settle the following point? "A" says the opera bouffe popular thirty years ago is no longer given because our light-opera artists can no longer sing the music. "B" says it is because the public is no longer interested in them. Which is right? V. T.

Philadelphia, Dec. 9, 1923. Both are probably right. The scores of most of the French operas bouffes contain a lot of exceedingly difficult music that requires both voice and method to sing successfully. Also, the books, and some of the music as well, have faded considerably.

Flat Singing

Question Box Editor:

What causes flat singing? Is it a hopeless condition? "STUDENT."

Louisville, Ky., Dec. 5, 1923. Faulty sense of pitch usually. It may be the result of poor breath control or inattention to pitch in practising. In

the first case, it is pretty nearly hopeless. In the others, care and good instruction will remedy the defect.

About Cosima Wagner

Question Box Editor:

Was Cosima Wagner the daughter of Liszt? Who was her mother? B. S. T.

Springfield, Ill., Dec. 8, 1923. Cosima Wagner was the daughter of Liszt and the Countess Marie d'Agoult.

The Yodel

Question Box Editor:

How is a yodel produced? K. F. F. Minneapolis, Minn., Dec. 6, 1923. By frequent and unprepared alternation of the falsetto and chest voice.

Tonic Solfa

Question Box Editor:

What was the origin of the tonic solfa? K. D. Louisville, Ky., Nov. 29, 1923.

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???

Composers' Symphonies

Question Box Editor:

How many symphonies did Haydn and Mozart compose? A. G. H.

Boston, Dec. 9, 1923.

Haydn, 125; Mozart, forty-nine.

???

Basso Continuo

Question Box Editor:

Is a "basso continuo" the same as a "drone bass"? J. H.

Buffalo, N. Y., Dec. 8, 1923.

No, the "basso continuo" is another name for figured bass. In old music a player was supposed to improvise an accompaniment from a figured bass. It is now restricted to theoretical exercises.

???

Singing from the Book

Question Box Editor:

Is it in good taste for a singer to hold music or a book of words in the hand while singing? G. K.

Pittsburgh, Pa., Dec. 7, 1923.

It is quite in good taste, but the ultimate effect is better if the singer dispenses with music and words.

Contemporary American Musicians

No. 305

Robert L. Weigester

ROBERT L. WEIGESTER, conductor and teacher of singing, was born at Watkins, Seneca Lake, N. Y., April 4,



Robert L. Weigester

1876. He passed his early childhood in Troy, Pa., where he received his general education in the grade and high schools. He exhibited musical talent at an early age and began the study of the piano with teachers in Troy. In 1893 he went to Elmira, N. Y., where he studied organ and composition with John B. March. The same year he was engaged as choir-master of the First Baptist Church in Elmira, and although only seventeen years of age, he organized a chor of fifty voices and gave the first performances of oratorio and the first musical

services in that section of the State. Through his choir work he became interested in singing and determined to study voice. He went to Rochester, N. Y., in 1897, where he studied singing and composition with Hervy D. Wilkins. Mr. Wilkins engaged him as his assistant instructor, and after several years in Rochester Mr. Weigester returned to Elmira, where he taught singing until 1904, when he moved to New York and continued his study of singing under Edmund J. Myer and composition under Huntington Woodman. Later he went to Florence, Italy, where he studied under Vannini. He returned to the United States in 1906 and located in New York, where he has since remained. In 1910 Mr. Weigester organized the Brooklyn Chorus of 250 voices and conducted this organization for five seasons. He has also conducted numerous choral bodies in New York and the vicinity. He is assisted in his teaching by his wife, Louise Weigester. In the past fourteen years Mr. Weigester has given special summer courses in singing in Elmira, N. Y.; Pittsfield, Mass.; Round Lake, N. Y.; Winston-Salem, N. C., and Youngstown, Ohio.

Singing Out of Tune Seldom Due to Faulty Ear

When the Voice Is Emitted Through Improper Channels Its Tone Is Robbed of Resonances and Overtones, But Is Really Not Off Pitch — Singers Should Let Vocal Cords Act Naturally and Mechanically, and Find Joy Instead of Fear in Singing

By Adelaide Gescheidt

WITH the majority of singers who sing out of tune, indeed, I will say with ninety-nine per cent of them, it is not the fault of the ear, but is entirely due to the improper use of the vocal instrument and ignorance of the pure, natural quality of their voices.

The voice is really not off pitch. It can be scientifically proved that the quality of voice, by false methods in its production, is put out of tune, and therefore the majority who are not trained in the knowledge of the elements in the pure tone will listen to the voice as being off pitch.

To be more explicit, when voice is emitted through improper channels, the tone is robbed of various resonances and overtones. When any of the elements which belong to the pure tone are omitted, it will certainly seem like an unbalancing of the pitch, when in reality it is an unbalancing of the quality of the true tone.

This defect very often shows only at public performances, when the singer is under the stress of nerves, and occurs only through faulty voice use and mechanical methods of breathing.

When head placement is the method of singing, the air is propelled too forcefully into the head, usually by a mechanical breath support. The tone does not sharpen on the key, but the head resonance quality, dominating the voice and being high pitched as a resonator, gives an additional higher resonance to the quality. Through the method of breathing used with this over-pressure of the breath, the tone is pushed higher still under nervous excitement, therefore making this seeming sharpness of pitch very apparent.

Lowering of the Pitch

On the other side of the question, the lowering of the pitch, again through a faulty method of voice use there is a different idea of mechanical breathing than that used when tone seems to sharpen. The voice is now localized on a different resonance. There is again a dominance of a resonance, but a more somber one, resulting in an apparent flatness of pitch. A certain quality of brilliant resonance is out of the voice quality, and therefore the tone sounds low in pitch to the listener, but scientifically speaking this is actually not true.

Another fault is apparent when the singer sings off key on certain phrases. He wishes to make an artistic effect and suddenly changes the tonal pathway to make a more somber effect or to sing quietly, and so covers the tone more, as the expression goes, to bring about this change. The pitch will often seem to fall under key at this instant, but it is only because certain brilliant elements of voice quality are suddenly discarded. The artist's desire is to color his phrase, but he does so by mechanical manipulation and not in the natural way, through the medium of feeling. Furthermore, it



Adelaide Gescheidt, Teacher of Singing

can be proved that there is absolutely no rise or fall of the pitch except on the cords.

The artistic effect of coloring can be legitimately and naturally produced entirely through feeling. The voice itself will express a truly somber or bright color in a sincere way, through the feeling back of the interpretation of the words.

Truly speaking, in flattening the pitch does not vary in the above discussion, but the resonance qualities of the voice are unbalanced. To the uncultured ear and one not trained scientifically to analyze the various elements of a pure, natural tone, it would seem absolutely flat in pitch.

There should be more discrimination on this point of singing out of tune. Surely the singer does not care to sing false pitch and most of the time is unaware of falling off key. Through his vocal training, the unbalancing of quality that causes this seeming falling off key is a very gradual process.

This lack of pitch hearing on the part of the singer, I find, is due to the gradual deterioration of the balance. Especially is this apparent when the singer might sometimes have had more of the elements of pure tone, but could not hear the falling away through the change of production or realize that the tone itself was getting out of tune. He is therefore criticized for singing off key and does not know how to remedy the difficulty, although he may even hear the seeming false pitch.

Fear in singing, rather than pleasure, is often the strongest suggestion the singer has before him. What is the reason for a singer's being so agitated before an important engagement, perhaps for days before? If he speaks his mind when asked this question, he will, if he has a low voice, answer that there is a certain passage where he is not sure of his voice on a medium high note and so

on. Frequently there is the wail of despair of not being sure of his low notes in one part of his work or a song after singing a phrase in the upper range. Although a bass, he may be uncertain of what should be the telling part of his range. All because of wrong usage of the vocal instrument, through unnatural voice production.

The same condition is true with artists having high voices. This exists as an absolute fact. The fear is induced only because the very conditions about which it centered actually occurred at a certain previous public performance of the same music.

Such an outlook for an artist's career is anything but pleasant. Singing, instead of becoming a joy, becomes a bugbear. With the normal expression of voice there are no vocal difficulties. No note or phrase has any especial concern after the notes are learned.

If the voice is treated as it should be, as a natural function when normally expressed, it will act no differently at one pitch than at another.

A Mechanical Operation

Pitch is a mechanical operation by the vocal cords, and it is this little mechanism of nature that makes ease of pitch possible throughout the range, when allowed to operate without any interference such as is set up when artists are bound by tone placement and breathing methods. The ease with which the cords naturally perform pitch is amazing. The singer who understands such ease finds that there is never conscious effort, physical manipulation or mental anxiety in his music or voice expression.

If a singer could realize the many sets of muscles that co-ordinate in a simultaneous movement, when only one pitch is sung, this alone would prove to him the importance of being taught how to let pitch operate without his aid, except through his brain, his eye and his ear. What he sees with his eyes, and knows with his ears, and can play with his fingers, he must not try to make with any conscious effort vocally when he sings.

When the latter is evident, then the voice is retarded, if produced by the manipulation of physical parts and not allowed its own free pathway as an unrestrained functioning force, until it reaches the throat, where the vocal cords, nature's only mechanical means for converting it into sound, are situated. Pitch vibrates simultaneously with it.

When the voice moves above the cords in a free flow through nature's pathway, harmonizing through each vowel articulation, the pronunciation and enunciation of words are expressed with feeling and we then have the ideal joy in singing, unhampered by even a thought of pitch-making or by the idea that one phrase is more difficult to sing than any other as far as the act of singing is concerned. Voice then retains the same balanced quality, produced with the same ease, the perfect flow throughout, from the loudest tone to the softest, or reversed.

A revelation in the artistry of singing comes to the singer who has the perfect vocal response, enabling him to attain any musical nuance he may desire, from the most majestic to the most gentle and delicate effects.

There is no age-limit to voice when the instrument is trained in accordance with natural laws, which never vary. Voice will last as long as the spirit of song lasts with the singer. This, truly, is the era for such expression.

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Florence Hendrickson Sings at Hunter

Florence Hendrickson, contralto, was the soloist at the recent memorial service held at Hunter College for the late Professor Kayser. She sang "The Cross" by Russell and "Auf dem Kirchhof" by Brahms. Her voice has brought her recognition in the many concerts in which she has appeared recently and she has been heard at several private musicales. She holds a solo position in a prominent church in Bayonne, N. J. Miss Hendrickson is a pupil of Mme. Johanne Bayerlee.

Buck Pupils Fulfill Engagements

Ella Good, contralto, and William Guggolz, baritone, pupils of Dudley Buck, were the soloists at a banquet given by the Standard Oil Company at the Hotel Astor recently. Lucy La Forge, soprano, sang for the Cathedral Choral Club of Far Rockaway on Nov. 21, and on the following day at Lawrence, L. I. Mrs. Good and Frank Munn, tenor, appeared before the Women's Musical Club of Goshen, N. Y., on Dec. 4. The second informal musicale was given in the studios on the afternoon of Nov. 27.

Enid Watkins Heard in Pittsburgh

Enid Watkins, soprano, achieved success in recital before the Tuesday Musical Club of Pittsburgh recently, a large audience being in attendance. Miss Watkins sang "Serenade" by John Alden Carpenter, "The Angels Are Sleeping" by Ganz, Whitmer's "Fog Maiden" and songs by John Beach and Wintter Watts.

Marjorie Squires, contralto, who appeared as soloist in a performance of "Elijah" with the New York Oratorio Society at Carnegie Hall recently, has been engaged by the Music Club of Fredonia, N. Y., to give a recital in that city on April 3.

Dusolina Giannini, soprano, is fulfilling many important engagements in her first season. She will sing four times in Washington and will have sung in New York nine times before the close of the season.

Since her American debut, Cecilia Hansen, violinist, has added engagements as soloist with the New York Philharmonic and St. Louis and New York State Symphonies to her schedule of orchestral appearances. She has already played with the Metropolitan Opera House Orchestra, and will also be heard with the Boston and Chicago symphonies.

Yvette Nickerson, a pupil of William Simmons, baritone and teacher, is appearing successfully in John Cort's production of "Shirley" at Daly's Sixty-third Street Theater.



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J. W. JENKINS SONS' MUSIC CO., Kansas City, Mo.

KANSAS CITY, MO., WELCOMES OPERAS

Gallo Forces Present Local Singer as "Santuzza"— Many Events

By Blanche Lederman

KANSAS CITY, MO., Dec. 8.—The San Carlo Opera Company gave excellent performances of "Madama Butterfly," "Cavalleria Rusticana," "Pagliacci" and "Bohème" in the Ivanhoe Auditorium on Nov. 23 and 24. Because of the illness of Elda Vettori, Mrs. William R. Nelson, a local soprano, pupil of Allan Hinkley, appeared as *Santuzza* in "Cavalleria Rusticana" and made a favorable impression. The performances were under the local management of the Horner-Witte Concert Bureau and the Kansas City Symphony Association.

The Sistine Choir, conducted by Monsignor Antonio Rella, sang to an enthusiastic audience, estimated at 5000 persons, in Convention Hall recently.

Artistic recitals given by Elena Gerhardt in the Fritschy Series and Louis Graveure in the Ivanhoe Series were among important recent attractions.

Lack of public response was the cause of the unexpected closing of the season of De Wolf Hopper's Kansas City Light Opera Company. Only five weeks of opera, of the ten scheduled, were given. Winifred Repp Railey, soprano; Edna Swanson Ver Haar, contralto; Catherine Hatch and Mollie Margolies, pianists; Margaret Fowler Forbes, violinist, and Elizabeth Estle Rucker, accompanist, appeared in the second of the Mu Phi Epsilon morning musicales at the Grand Avenue Temple recently. A César Franck Sonata for violin and piano, played by Miss Forbes and Miss Margolies, was a feature of the program.

Willard McGregor, pianist, presented by the Loretto Academy in recital lately, showed sincerity, musical intelligence

and substantial technical equipment in Schumann's Symphonic Studies, a Chopin group and other numbers.

Bernardo Olshansky, baritone, was acclaimed as soloist with the Little Symphony on Nov. 11 and 12 in the Ivanhoe Auditorium.

Sousa's Band, which took part in the dedication of Convention Hall, played on Dec. 2 at the twenty-fifth anniversary of that event, giving afternoon and evening concerts.

Swarthmore Hears Women's Symphony

SWARTHMORE, PA., Dec. 8.—The Women's Symphony, founded two seasons ago by Mabel Swint Ewer, delighted a large audience with its first concert of the winter, the sixty women conducted by J. W. F. Leman achieving remarkably beautiful tone quality and excellent balance in the performance of a difficult program. Florence Haenle, violinist; Isabell Ferris, pianist, and the Royal Trumpeters also took part in the concert, which was given at Swarthmore College.

Hazleton Choruses Win Prizes

HAZLETON, PA., Dec. 8.—A first annual Eisteddfod held on Thanksgiving Day, by the Y. M. C. A. Male Chorus proved to be one of the most successful of recent musical events here. More than 200 contestants took part. Dr. Hollis Dann, State Supervisor of Music, was the adjudicator and satisfied winners and losers alike with the fairness and helpfulness of his decisions. First prizes of \$150 each were won by the Hazleton Male Chorus, John Treharne, conductor, and the Hazleton Mixed Chorus, David J. Lewis, conductor.

HAZLETON, PA.—The second annual concert by the Glee Club, High School Symphony, High School Quartet and Hi-C Choral Club of the Hazleton High School, under the leadership of David J. Lewis, supervisor of music in the city schools, aroused the enthusiasm of a very large audience, which voted it the finest concert of the kind ever given here.

Recitals in South Give Dicie Howell Chance to Visit Her Plantation



Dicie Howell, Soprano

In no section of the country is Dicie Howell, soprano, better and more favorably known than in the South, where she is hailed not only as an interesting and successful artist, but as a native daughter. She is very popular in her home State, North Carolina, where she recently fulfilled nine engagements with great success, and paid a visit to her cotton plantation in Taboro. She sang in Scotland Neck, Rocky Mount, Roanoke Rapids, Dunn, Greenville, Washington, Durham, Sumter and Salisbury. Among her engagements immediately following her appearances in North Carolina were two with the Orpheus Club in Cincinnati.

Western Cities Applaud Sistine Choir

The Sistine Choir is continuing its tour of the country with outstanding success. Frank W. Healy, manager,

reports that in El Paso it established a record in box-office receipts, completely filling the big auditorium with a top price for seats at \$3. In Tucson, where \$5 rates prevailed, all seats were sold, and in Los Angeles the Choir appeared before four capacity audiences. There were also capacity audiences and tremendous enthusiasm in Santa Barbara and Fresno and three enormous audiences in the big exposition auditorium in San Francisco. Following the concerts in San Francisco and Sacramento, the organization will begin its return trip East, singing in Denver, Omaha, Des Moines and other cities en route. It is now being booked for engagements between Chicago and New York. The Choir will sail for Italy on Jan. 19.

Auburn Greets Loraine Wyman

AUBURN, N. Y., Dec. 8.—Loraine Wyman delighted a large audience at the Auditorium Theater on Tuesday evening, Dec. 4, with a costume recital of folk-songs of France, Belgium, Canada, England, Scotland and America. Mrs. Louis Smith was her accompanist. Informal explanations of the songs and anecdotes of her travels in search for them added to the charm of the program. HARRY R. MELONE.

Herman Neuman Assists Recital Givers

Herman Neuman, accompanist and coach, has been heard in several concerts recently with prominent artists. On Armistice Day he assisted Earle Tuckerman, baritone, in a program at the Canadian Club. He also played for Mr. Tuckerman on later dates in recitals in Middletown and New Rochelle. Other engagements have been with Pavel Ludikar, bass-baritone, in Carnegie Hall, and in a private musicale at the home of Carl Hamilton. Several prominent artists are now preparing their recital programs with Mr. Neuman.

Thelma Given, violinist, has been booked for engagements in the States of Pennsylvania, New York, Illinois, Colorado, Utah, Wyoming and Nebraska. She will give her New York recital in Carnegie Hall in February.

SCHOLARSHIPS AT ITHACA

Conservatory Announces Competition for Awards Next Month

ITHACA, N. Y., Dec. 8.—The Ithaca Conservatory has announced four master scholarships, each valued at \$700, which will be awarded in a competition to be held here on Jan. 21. They are in the names of César Thomson for violin, Leon Sampaix for piano, Ruth Blackman Rodgers for voice, and George C. Williams for expression.

The scholarships in violin and piano will each include private instruction under the teacher for whom they are named; instruction in theory, composition and conducting. The winner of the violin scholarship will be given an opportunity to appear as soloist with the orchestra at the music festival in April.

The scholarship in voice takes the name of one of the Conservatory's foremost graduates and will include private lessons under John Quine and Bert Rogers Lyon, and instruction in harmony, conducting, composition, pedagogy and repertoire and teachers' training classes. The scholarship in expression will include private instruction under Dean George C. Williams, and class instruction in literature, dramatics and pedagogy. Each award carries room and board during the period of study.

Leslie Hodgson in Stamford Recital

STAMFORD, CONN., Dec. 8.—Leslie Hodgson, pianist, was welcomed in a return recital given under the auspices of the Women's Club in the club auditorium, on the afternoon of Dec. 5. The chief number of the program, MacDowell's "Keltic" Sonata, was first discussed by Mr. Hodgson, who outlined the legendary background of the work. The artist projected the mood of the sonata in fine style, arousing the enthusiasm of his auditors by his performance. In addition to a Chopin group, the pianist played numbers by De Sévère, Dohnanyi, Palmgren and Griffes, and concluded his program with a brilliant performance of Liszt's "St. Francis Walking On the Waves." C. A.

Says Seattle Needs Symphony Orchestra

MRS. FREDERICK BENTLEY, well known music patron and supporter of many musical projects in Seattle, spent a few days in New York last week, en route to Europe for a sojourn of six months. Mrs. Bentley is enthusiastic over the prospects of renewed orchestral activities in Seattle and believes that the committee will see its way clear to organize its forces as soon as the proposition of a new civic auditorium is definitely established.

"Seattle has greatly missed its annual series of some twenty-four concerts for the last two years," said Mrs. Bentley, "and it is more than likely that the committee will launch an orchestra of major proportions as soon as it is definitely decided if we are to have the new civic auditorium, which now seems almost assured. It has been proposed that the new orchestra should get under way and make its first appearance at the opening

of the auditorium, which should not be later than the fall of 1925.

"No definite plans have yet been made, but I hope it will be possible to engage an American conductor. In that, however, we will be limited by the public, which often demands a name to secure its interest and the co-operation which is necessary for success. Seattle now has a population of nearly 400,000, and the formation of a major symphony orchestra is considered a cultural and an educational necessity."

Mrs. Bentley is much interested in opera and said she would be glad to see the proposed orchestra as part of an operatic organization, but that nothing specific had been considered. Her purpose in going abroad at this time is to witness the debut in Italy of Michele De Caro, a young Italian-American baritone. He has been for two years a pupil of Cottone in Milan and is considered to be the possessor of unusual talent.

and arrangements were made for a special performance of "Lakmé." Mme. Meluis will remain in Europe the entire season and will appear as guest artist in several of the principal opera houses. She will return to America next season for an extensive tour.

Heifetz Returning from Orient

Jascha Heifetz, violinist, will arrive in San Francisco from his tour of the Orient about Dec. 20 and will leave immediately for the East to spend Christmas. His first New York recital will be on the afternoon of Jan. 1. He will play in Detroit on Jan. 3, in Milwaukee on Jan. 4, and will leave immediately for a tour of the Pacific Coast.

Harold Land, baritone, and Alessandro Nicoloi, violinist, gave a joint recital in Brookline, Mass., on the evening of Nov. 22 before a large audience. They were accompanied at the piano by Charles Norris of Boston.

TULSA CLUBS FEDERATE

Rosa Ponselle in Recital and San Carlo Opera Company Heard

TULSA, OKLA., Dec. 8.—A City Federation has been formed to include the music clubs of Tulsa. The following officers, representing the board of managers, have been elected: Mrs. C. G. Spindler, president; Mrs. C. E. Buchner, first vice-president; John Knowles Weaver, second vice-president; Mrs. Robert Boice Carson, corresponding secretary; Mrs. N. C. Rigsbee, registrar; Ida Gardner, treasurer.

Rosa Ponselle, soprano of the Metropolitan Opera, assisted by Stuart Ross, pianist, opened the Carson concert series with a recital in Convention Hall which captivated a very large audience. The San Carlo Opera Company, as the second attraction in the series, gave two evening performances, of "Madama Butterfly" and "Cavalleria Rusticana" and "Pagliacci," respectively, winning acclaim from sold-out houses.

The first Sunday afternoon concert of the Cadman Choral Club, under the leadership of Robert Boice Carson, attracted a large and enthusiastic audience. Mrs. Bertha Kinzel Cook, soprano, and Ethel Lehr, violinist, appeared as soloists. Mrs. Walter L. Cain was accompanist for the club and for Mrs. Cook, and Mrs. Virgil Brown accompanied Miss Lehr.

Warning

Word has reached MUSICAL AMERICA from Columbus, Ohio, to the effect that a man giving his name as Neiding has been soliciting subscriptions for MUSICAL AMERICA. MUSICAL AMERICA has no representative of this name in Columbus, Ohio, and is not responsible for any moneys collected by him or any statements which he may make. Edwin Stainbrook is MUSICAL AMERICA's accredited representative in Columbus.

Rozsi Varady, Hungarian 'cellist, will play in Portland, Me., on Dec. 20. The concert will be under the auspices of the city of Portland.

BEETHOVEN SERIES STIRS MINNEAPOLIS

Woman's Choral Club Revived
—Concerts Given by Local
and Visiting Artists

By H. K. Zuppinger

MINNEAPOLIS, Dec. 8.—Mr. Verbrugghen's program for the fourth concert in the Beethoven series by the Minneapolis Symphony, on Friday evening, Nov. 30, comprised the "Pastoral" Symphony, the "Leonore" and "Fidelio" Overtures and the Rondino in E Flat for wind instruments, all of which received beautiful and delightful performance. Paul Althouse, tenor, was the soloist, and was

roundly applauded for his remarkably fine singing of an aria from "Fidelio" and the song "Adelaide."

At the Symphony's Sunday afternoon concert, Dec. 2, Elias Breeskin, concert-master of the orchestra, was the soloist, making an excellent impression with an artistic performance of Bruch's G Minor Concerto. The orchestra's playing of Liszt's "Les Préludes" stirred the audience to a remarkable demonstration.

The second concert in the University Chamber Music series, under the management of Mrs. Carlyle Scott, was given by the Flonzaley Quartet in the University Music Hall on Saturday, Dec. 1, to the great delight of a large audience which was fairly transported by the wonderful playing of these sterling artists.

The Woman's Choral Club, under the leadership of Harry Anderson, gave its first concert in several years at Central

High School on Monday afternoon, Nov. 26, in a well filled hall. The Club was assisted by a small orchestra conducted by David Rubinoff.

Josephine Lucchese, soprano, and Robert Ringling, baritone, in joint recital at the Auditorium, gave a very attractive program on Tuesday evening, Nov. 27.

Harrison Wall Johnson, composer-pianist, and Gertrude Hull, soprano, gave a delightful program of Mr. Johnson's compositions in the McPhail School Auditorium before an audience that crowded the hall. The piano pieces and songs, all given from manuscript, are modern in style and revealed much individuality and originality.

Henri Verbrugghen was the guest of honor and principal speaker at the first meeting of the Civic Music League on Monday evening, Nov. 26.

INDIANAPOLIS CHOIR SINGS

Suzanne Keener Is Soloist—Richard Crooks in Recital

INDIANAPOLIS, Dec. 8.—The Mendelssohn Choir gave its annual autumn concert in Caleb Mills Hall on Monday evening, Nov. 26, attracting a very large and appreciative audience. Under the baton of Perceval Owen the chorus sang exceptionally well throughout a program made up of works by Palestrina, Elgar, Rimsky-Korsakoff, Rogers, Dix, Maunder, and Gounod. Suzanne Keener, soprano, was the cooperating artist in Gounod's "Gallia" and also sang two solo groups, arousing much enthusiasm. Solon Alberti played her accompaniments artistically, and Mrs. Perceval Owen was an able accompanist for the male choruses in "Gallia."

The Matinee Musicale presented Richard Crooks, tenor, in recital at the Murat Theater on Friday afternoon, Nov. 23. A large audience was stirred to demonstrations of approval by his fine singing of works by Handel, Schumann, Wagner, Gounod, Lalo, Massenet, and a group of American songs.

PAULINE SCHELLSCHMIDT.

GANZ FORCES IMPROVE

Conductor Gives Piano Recital—St. Louis Apollo Club Begins Season

ST. LOUIS, Dec. 8.—Appearing as soloist in the fourth program of the St. Louis Symphony's subscription series, Francis Macmillen, violinist, was heartily received for his playing of Goldmark's A Minor Concerto. Mr. Ganz and his men gave excellent performances of Schubert's "Rosamunde" Overture and Rimsky-Korsakoff's "Schéhérazade" Suite. The playing of the orchestra shows steady improvement both in ensemble tone quality and in the work of the various sections.

Rudolph Ganz gave his first piano recital of the season on Saturday evening, Nov. 24, before an audience that crowded the Odion to the doors. He received a remarkable ovation for his fine playing throughout a long and diversified program.

The Apollo Club began its thirtieth season with an enjoyable concert of choral music under the leadership of Charles Galloway on Tuesday evening, Nov. 27. Allan McQuhae, tenor, was the soloist. It was his first appearance here, and he made a fine impression.

The newly formed St. Louis Mixed Quartet, composed of Mrs. Alice W. Conant, soprano; Mrs. Franklin Knight, contralto; J. Glenn Lee, tenor, and Gwilym Miles, baritone, with Paul Freiss at the piano, gave its first recital on Monday night, Nov. 26, at the Sheldon Auditorium.

HERBERT W. COST.

WASHINGTON.—Kathryn Riggs, harpist, and Helen Gerrer, violinist, gave a delightful program before the Friday Morning Club at the second recital in its weekly musical series. The Washington College of Music gave its thirty-fifth students' concert at the Central High School on Thursday evening, Nov. 22. Those who took part were the Misses Birkhead, Fowler and Pollock, vocalists, pupils of George H. Miller; Dorothy Dick and Kenneth Douse, pupils of C. E. Christiani; Percy Kneipp and Gertrude Dyne, piano, pupils of Mr. Carter; Margaret L. Groomes, contralto, pupil of Mr. Miller; Luciano Furland, tenor, pupil of Mr. Paul, and the Orchestra of the College, under the leadership of C. E. Christiani. Henry H. Freeman presented his pupil, L. Herminia Ellis

in a recital of organ music on Sunday afternoon, Nov. 25 at St. Paul's Episcopal Church in Rock Creek. Elizabeth Thornberry, soprano, assisted. Miss Ellis has recently been appointed organist of Wallace Memorial Presbyterian Church, Washington.

Emmy Krueger, soprano, who will come to America this winter, will give a series of five recitals in Munich, three each in Leipzig, Hamburg and Cologne, and one in Dresden, before sailing for this country.

Edwin Swain, baritone, gave a recital at Raleigh, N. C., Dec. 10, on his way to the South, where he is engaged to sing in several oratorio performances. Mr. Swain is under the exclusive management of Annie Friedberg.

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"Hansel and Gretel" Revived by Chicagoans

[Continued from page 1]

world, it was produced with apparently no effort whatever. The "Pourquoi" was sung with extreme delicacy and a world of sweetness in the tone, and the "Bell Song" was perfection absolute. It stopped the show.

Ralph Errolle Successful

A gratifying feature of the performance was the ovation that greeted an American tenor, Ralph Errolle, after his singing of the "Fantaisie aux divins mensonges" aria. Errolle had been heard here under Cleofonte Campanini's régime, but he has traveled far on the road to vocal greatness since then. He was substituted for Tito Schipa in the rôle of Gerald, because of Schipa's cold.

He looked surprised at the volume, spontaneity and persistence of the applause that followed his first-act aria, but he did not need to be surprised, for the aria was an example of unusual vocal finesse, of charm of phrasing, delicacy and elegance of style. As the opera continued he got more and more applause, and between acts the audience was trying to find out all it could about him. The stamping of feet and noisy clapping of hands that burst out when he took a curtain call by himself must have assured him that the audience had welcomed him to its heart. His is a light lyric tenor, not big, nor strong, but of good carrying power, and marked by tenderness and excellent finish.

Georges Baklanoff did some good singing and better acting as *Nilakantha*, the fanatical Brahmin; Adolph Bolm and the corps de ballet supplied an enjoyable choreographic spectacle; and excellent support was given in smaller rôles by Margery Maxwell, Beryl Brown, Irene Pavloska, Désiré Defrère and José Mojica. Ettore Panizza conducted with musicianly understanding of the beauties of Delibes' score.

Fourteen Recalls for Galli-Curci

"Dinorah" is the opera in which Mme. Galli-Curci made her New York début, and it still remains her favorite, judging by the joyousness with which she sang the Meyerbeer music.

The famous Shadow Song, beloved of concert coloraturas the world over, was perfectly sung, and brought the soprano fourteen curtain calls. The canny management, knowing that this would be the occasion for a great show of enthusiasm, had cut out all of the scene that follows the Shadow Song, and Mme. Galli-Curci acknowledged the applause in front of the curtain, while the next scene was being set. The applause was unstilled when the lights were dimmed and the curtains parted on the next scene.

Kathryn Meisle, as the *Shepherd Boy*, won another success when she sang the "Fanciulle che il cuore" aria, adding a cadenza not written by Meyerbeer to show the full gorgeous range of her voice. Miss Meisle's singing has a greater element of sweetness than is usually associated with a contralto, and the expressiveness of her delivery and the richness of her tone stamp her as a great artist. From *Erda* in "Siegfried" to the *Shepherd Boy* in "Dinorah," with *Madelon* in "Andrea Chenier" as an eloquent moment in between—surely Miss Meisle has established her right to the much-abused word "greatness" by her unequivocal triumph in all three parts.

Giacomo Rimini did the best singing this reviewer has heard from him in the part of *Hoel*, the goatherd. In the last act his voice was especially rich and mellow. José Mojica was a delightful clown as *Corentino*, and did some praiseworthy singing. Margery Maxwell as the *Shepherd Girl*, Virgilio Lazzari as the *Huntsman* and Lodovico Oliviero as the *Harvester* were very good in their rôles, and contributed to a performance that was enjoyable from start to finish. Mr. Panizza conducted.

"Hansel and Gretel" Revived

"Humperdinck's fairy opera, "Hansel and Gretel," was restored to the repertoire this afternoon after an absence of several seasons. The revival was of especial interest because it served as the vehicle with which Frank St. Leger, one of the young assistant conductors, made his début as a full-fledged conductor. The opera was sung in English.

Mary Fabian, the diminutive American soprano, made her début as *Gretel*, a part which seemed to suit her to the best possible advantage. Her voice was pleasing and she sang and acted with youth-

ful zest and spirit. Her enunciation of the English text was clear and certain.

Irene Pavloska, as *Hansel*, added another distinct success to her credit. Her *Hansel* had a real boyish quality and her portrayal was a decidedly artistic achievement. She was in better voice than at any time during the present season.

Maria Claessens, as the *Witch*, was sufficiently terrifying of aspect and manner to make the many children in the audience breathe sighs of relief when she was safely stowed away in the oven. Doria Fernanda, the *Mother*; William Beck, the *Father*; Beryl Brown, *Sandman*, and Margery Maxwell, *Dewman*, completed a cast that was fully adequate. The English diction was generally excellent.

St. Leger's conducting was a delight. He held the orchestral forces well in hand, and brought out the intricacies of the Humperdinck score with the assurance and ease of a seasoned leader.

Ballet divertissements, conducted by Isaac Van Grove, followed at the finish of the opera, Adolph Bolm and Anna Ludmila, the principal dancers, together with the entire ballet corps, presenting several picturesque numbers.

Last Saturday night "Rigoletto" was

given a popular-priced performance with Giacomo Rimini in the name rôle, and Florence Macbeth portraying *Gilda*. Rimini, always an excellent actor and a dependable artist, sang the part of the jester with careful regard for its vocal values, and he made a convincing figure of the revengeful and heartbroken *Fool*. Florence Macbeth's crystal-clear voice in the "Caro Nome" called out a spontaneous outburst of enthusiasm. Angelo Minghetti sang well as the *Duke of Mantua*, and excellent support was given by Doria Fernanda, Virgilio Lazzari and William Beck. Pietro Cimini conducted.

Tuesday night "Aida" was repeated, with Rosa Raisa in the name rôle, Cyrena Van Gordon as *Amneris*, Charles Marshall as *Radames*, Virgilio Lazzari as *Ramfis*, Cesare Formichi as *Amonasso* and Alexander Kipnis as the *King*. Giorgio Polacco conducted.

"Manon" was repeated on Wednesday, with the same cast as before: Edith Mason, Fernand Anseau, Edouard Cotreuil, Désiré Defrère, William Beck and José Mojica. Mr. Panizza was in charge.

"Andrea Chenier" was heard again on Thursday night, with Claudia Muzio again singing *Madeleine*, and Cesare Formichi for the first time as *Gerard*.

The latter's voice rolled out in gorgeous volume in the "Nemico della patria" of the third act. The rest of the cast was as before: Giulio Crimi as *Andrea Chenier*, Kathryn Meisle as *Madelon*, José Mojica as *Incredibile*, and Vittorio Trevisan as *Mathieu*. Mr. Polacco conducted.

FARNSWORTH WRIGHT.

Sorrentino Sings in Trenton

TRENTON, N. J., Dec. 8.—Umberto Sorrentino, tenor, assisted by Nana Genovese, mezzo-soprano; Mary Commini, soprano, and Vincenzo Pesca, violinist, gave a successful concert at the Senior High School for the benefit of the Immanuel Presbyterian Church on the evening of Nov. 30. He sang with his accustomed tonal beauty and dramatic feeling and was given an ovation for "E lucevan le stelle" from Puccini's "Tosca."

Graveure Extends Summer Master Classes

Last summer's master classes conducted by Louis Graveure in San Francisco proved so exceptionally successful that arrangements have been concluded to extend them to Los Angeles in the coming season. Negotiations now under way will take Mr. Graveure to Kansas City for master classes during April or May.

A "Furore" of Enthusiasm at San Antonio

San Antonio Light, Nov. 7th, 1923:

It is by no means extravagant to use the word "furore" to describe the enthusiasm aroused by the Jordan-Nash concert, Tuesday evening, in Beethoven Hall.

This was Miss Nash's first professional appearance before San Antonio audience, and the mark she made as a distinguished musician with very unusual powers of interpretation and most skillful technic will not easily be reached by other pianists heard here.

There is a cleancut freshness and spontaneity about her playing, a virility combined with a deeply poetic quality that never becomes sentimental. Except Novaes, the writer can remember no woman pianist who has the combination of qualities in such marked degree. She made a particularly graceful picture at the piano.

San Antonio Express, Nov. 7th, 1923:

Miss Nash read into the music a vivid color that shimmered and sparkled. At the close the audience paid long and warm tribute of applause. There was Chopin, Tschaiowsky and Liszt, and the sonorous hymnal theme sang majestically through. Korngold, Debussy and Albinez contributed a share of modernism. Miss Nash visions a more robust Debussy than most of his devotees are wont to give us.



FRANCES NASH PIANIST

"Blaze of Glory" at Omaha

Omaha World Herald, Oct. 29th, 1923:

Francis Nash, who is reaching higher and higher standards in her constantly growing appreciation, performance and interpretation, presented a series of well chosen numbers which held her audience in close attention. In the Chopin Nocturne she showed the poetic side of her nature, interpreting the number with beautiful tone and a great variety of dynamic rhythmic efforts, lending charm and grace to the performance. The Scherzo requiring a broader style, gave a very satisfying contrast, its massive chords and beautifully scintillating runs with arpeggios being given with appropriate consideration for the mysterious effect intended.

In her second group, Miss Nash played modern numbers; the ornamental character of these three gems was illuminated with great originality of imagination; then came the toccata by Saint Saëns, in a class by itself for the elegance and refinement of its execution; clearness and brilliancy as well as a fine rhythmic sense showed her excellent technical command of works of this class. After three recalls, Miss Nash graciously responded with the Black Key Etude, by Chopin, in a whirlwind movement, but never losing the rhythmic conception of the piece. It could not have been played better.

For her closing number, Miss Nash gave her audience another interesting novelty, "Evocation," by Albinez, and the ever fascinating Arabesque on the Blue Danube, by Schulz-Eyler, which gave opportunity to prove again her understanding of rhythmic forms, this time in the dance, which was done with consummate skill, closing the program with a blaze of glory.

Omaha Daily News, Oct. 29th, 1923:

Frances Nash presented a program eminently worth hearing and was rapturously applauded. Her art has gained warmth and brilliancy in interpretation, and is colored with the classical touch of her own sincere personality.

Nocturne, D flat major and Scherzo C sharp minor, Chopin, displayed delightful contrast in mood, tempo and tone effects. "Song of Pierrot," Korngold, was a pleasing example of modern compositions replete with eloquent moments. In the two numbers by Debussy, Miss Nash used the piano, not as a percussion instrument, but like a wind or stringed instrument and the result was pure beauty. Toccata, by Saint-Saëns, showed exquisite refinement and classic interpretation. Her kaleidoscopic color effects in tone gave a feeling of liquid fire and were presented with a deep underlying rhythm that made this an exceptional number.

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NEW YORK CITY

Brilliant Events Fill Chicago's Week

VISITING STARS IN SUNDAY CONCERTS

Hofmann and Cecilia Hansen Impress in Attractive Recitals

CHICAGO, Dec. 8.—Josef Hofmann pleased a capacity audience in the Studebaker Theater on Sunday afternoon by playing more extra numbers than he did scheduled numbers, and the encore seekers for once were satisfied. After his Chopin group he played, as extras, the "Butterfly" study, the E Minor Waltz, the A Flat Ballade and the Polonaise in C Sharp Minor. In these he was at his best. His reading of Debussy's "Evening in Granada" was perhaps the most imaginative, in performance, of anything he played. The Beethoven "Moonlight" Sonata and a group of Liszt completed the scheduled program.

Cecilia Hansen, the young Russian violinist, who was heard here several weeks ago as soloist with the Chicago Symphony, appeared in recital in Orchestra Hall, Sunday afternoon, and increased the regard in which she is held. In purity of tone, variety of color and facility of technic, she was admirable. Her husband, Boris Zakharoff, was an unusually effective accompanist. It was only a fair-sized audience, however, that heard her exquisite performance of music by Bach, Beethoven, Vitali, Paganini, Chopin and Bizet.

Anna Hamlin, daughter of the late tenor George Hamlin, made her first professional appearance in this, her home city, at the Playhouse, Sunday afternoon. Her program was excellently built, and her voice, proved to have been carefully trained, and lent itself especially to the coloratura style of singing.

Stella Wrenn, another soprano heretofore unknown here, appeared at Lyon & Healy Hall, and was distinctly successful. Her style in her English songs was delightful. F. W.

SHERWOOD SCHOOL EXPANDS

Branches Formed Throughout America Number 1000, Management States

CHICAGO, Dec. 8.—The Sherwood Music School, continuing its policy of bringing its instruction to all students, has extended its branch school system until there are 1000 branches, with 25,000 students, throughout the United States outside of Chicago, the management of the school announces.

Branch schools have also been established in Chicago that students may be spared the expense and inconvenience of coming to the main school in the Fine Arts Building. There are at present in this city fourteen branches, located at Albany Park, Beverly Hills, Chicago Lawn, Hyde Park, Jackson Park, Morgan Park, Normal Park, Rogers Park, Roseland, West Pullman, Sheridan Road, Woodlawn, North Austin and Auburn Park. There is also a large branch in Oak Park, which adjoins Chicago on the west. It is the announced aim of the school to continue establishing branches in Chicago until every locality is served.

"News" Prizewinners Announced

CHICAGO, Dec. 8.—Helen Dallam of Chicago won a "grand prize" in the November contests of the Chicago Daily News by her composition, "Afterthoughts." Thereon Walcott Hart won

second prize; Bertha F. Gordon, third prize, and William Wuthenow, fourth. The November contests were for vocal compositions of the "classical" type, and comprised solos, duets, trios, quartets and choruses. The first prize was \$100. The December contests will be for band and orchestra compositions; for example: marches, overtures and short tone poems.

Archery Is the Finest Sport to Keep One Fit, Affirms Harriet Case



Harriet Case, Soprano and Winner of Several Archery Championships, Drawing the Long Bow

CHICAGO, Dec. 8.—Archery is not only a delightful sport, but it is of positive benefit to any singer because the pull of the long bow develops the muscles of the upper chest, according to Harriet Case, soprano, who has won many medals for archery.

"This old English sport has done a great deal for me," she says. "It has given me exercise in the open air, cleared out my lungs and brain for the work of the day and secured me a host of friends. Archery seems to attract particularly persons engaged in arts and letters, for it numbers among its adepts many writers, painters and musicians. I frankly admit that it is an absorbing passion with me."

"What a lovely pastime for musicians in a large city! To get away from the roar of the elevated and the jangling of car-bells for an hour or two of a morning and congregate with a few similarly minded friends in a small park, with a long bow and a target and draw invigorating drafts of air into the lungs as the bowstring twangs and the arrow speeds to its mark! The sport lasts until the first snow flies, often nearly until Christmas, and it prepares the mind and body for effective work in music."

Miss Case has held several national championships in archery, which has had an astonishing growth in adherents in this country within the past twenty-five years. She is holder of the bronze Indian medal designed by C. E. Dallen, sculptor, and she won several trophies last summer. She will compete again in the national archery contest at Deerfield, Mass., next year.

BUSH ORCHESTRA GIVES FIRST CONCERT OF SERIES

Players Under Richard Czerwonky's Baton Make Deep Impression on Audience

CHICAGO, Dec. 8.—The first of this season's public concerts by the Bush Conservatory Symphony was given in Orchestra Hall on Tuesday evening, Richard Czerwonky conducting. The soloists were Ebba Sundstrom, violinist; Ruth Mover, pianist, and Helen E. Smith, soprano.

The organization showed itself a great deal more than a students' orchestra. It played with the assurance and sweep of a symphonic body, giving the "Meistersinger" Prelude with a careful feeling for its subtleties, and a solid body of tone, especially in the strings.

Grieg's "Sigurd Jorsalfar" Suite was played with technical ease and good ensemble, and the orchestra showed itself adaptable in accompanying Miss Smith, who sang *Micaela's* aria from "Carmen." Ruth Mover played a Liszt Hungarian Fantasia for piano, and Ebba Sundstrom played the Allegro movement of Brahms Concerto for Violin, Opus. 77, with a cadenza by Richard Czerwonky.

In Chicago Studios

Chicago, Dec. 8.

CHICAGO MUSICAL COLLEGE

Students of Ray Huntington gave a program in the recital hall, Steinway Building, on Thursday night. C. Gordon Wedertz of the faculty conducted the musical program at the Elks' annual memorial service at Cohan's Grand Opera House last Sunday. Wedertz has been in charge of these exercises for fifteen years. He gave an organ recital last week in Streator, Ill. Belle Forbes Cutter of the faculty sang in recital at Eureka, Ill., Nov. 22. The previous Sunday she had sung at a recital given before the Peoria, Ill., Country Club. Ruth Ford, pupil of Dr. Fery Lulek, was soloist last week at a concert given before the Chicago Women's Club.

AMERICAN CONSERVATORY

Henry Purmort Eames, pianist and lecturer, has been chosen to take charge of the department of musical history as successor to the late Victor Garwood. The series of Saturday afternoon recitals given by members of the faculty and advanced students has been successful beyond expectation, being attended by capacity audiences. The registration of the conservatory has exceeded that of last season, which was the largest in the conservatory's history.

BUSH CONSERVATORY

Boza Oumiroff, baritone, has had a large and active class of pupils since his return from Europe in September. Mrs. Louise Vernet, soprano, was soloist Friday with the Edison Symphony in Orchestra Hall. Bernard Schweitzer, tenor, another Oumiroff pupil, has a contract to sing at the Chicago, Riviera and Tivoli theaters. Another singer popular with picture audiences is Alice Booth, contralto, who has studied with Oumiroff

several seasons. John C. Minnema, baritone, has obtained many engagements with women's clubs in and near Chicago. Several Oumiroff pupils have made big successes as teachers, as well as singers. Among these are Alice Sullivan, teaching in New Orleans; Sister Mary Brogis, who teaches at the Convent of Mercy in Wilkes-Barre, Pa.; Esther Thistleton, voice teacher and director of a drama and opera school in Winnipeg, and Mrs. Jenny Peterson, who has a large class at Bush Conservatory.

SHERWOOD MUSIC SCHOOL

Will A. Harding, chief examiner of the school, has just returned from a teachers' training class in Ottawa, Ill. In addition to the teachers of the Ottawa branch of the Sherwood school, teachers from the branches in Streator, Oglesby, LaSalle, Sheridan, Princeton, Kewanee and Pery were also in attendance. During the past season more than 350 teachers have attended the normal classes held in various centers throughout the country where there are branches of the Sherwood Music School.

MUHLMANN SCHOOL OF OPERA

Pupils of Adolf Muhlmann have been very busy lately: Rosa Roller participated in the *Daily News* radio concert Nov. 6, and Ann Kelley sang for the Darke Hotel radio station Nov. 9. Miss Kelley gave a program on Nov. 10 at Grand Army Hall of the Chicago Public Library. Lowell Wadmund gave a recital on Nov. 12 at the Irving Park Women's Club. Mrs. Sonia Klein sang for the *Daily News* radio station on Nov. 13, and the twin sisters Kathryn and Rose Riedl appeared on the evening program the same date. William Tolmach, tenor, pupil of Adolf Muhlmann, appeared on the regular weekly recital program of the school, singing songs and arias, on Nov. 24. Isador Mishkin, baritone, sang at the *Daily News* radio station on Nov. 27, and gave a program on Dec. 2 for the Young People's Zionist

[Continued on page 29]

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In Chicago Studios

(Continued from page 28)

Association. Mrs. Sonia Klein, soprano, has been engaged as soloist for the Temple Mizpah choir, after her first guest appearance. Mrs. Berte Long, contralto, sang a group of songs on Nov. 24 at the Lincoln Club, and on Nov. 27 at the German Press Club.

AUDITORIUM CONSERVATORY

Recent professional engagements of pupils of Karl Buren Stein included appearances of Walter Gabel, bass, and William Ludwig, tenor, soloists in a Thanksgiving cantata at Christ Church, Oak Park; Elsa Tovarek, soprano, in recital in Lawndale Masonic Temple on Nov. 18; George Coutroulis, baritone, in a program of songs at Highland Park Club on Nov. 25; Eileen West, soprano, and Mildred Meyer, contralto, in duet numbers at Rogers Park Methodist Episcopal and Grace Methodist Episcopal churches on Nov. 18 and 26.

UKRAINIAN CHOIR RETURNS

Foster's Plantation Melodies Sung with Spirit

CHICAGO, Dec. 8.—The Ukrainian National Chorus returned to Chicago this week after a year's absence, and gave the first of two concerts Friday night in Orchestra Hall, Alexander Koshetz conducting.

This chorus is by far the most interesting body of its kind that this reviewer has ever listened to. It brought a new crop of songs to this concert, including three American songs, one French Creole and one Mexican. The chorus not only found new appeal in Stephen Collins Foster's "Swanee River," but it also sang "Oh, Susanna," with a rhythmic vigor and a swing that made it something absolutely new. Dett's "Listen to the Lambs" also had a new baptism by the treatment accorded it by these visitors. It seems more than passing strange that we must be shown the beauties of our own music by a chorus from Europe, but they have proved to us that we have our own folk-songs, as beautiful as any of the lovely Ukrainian bits that made up their programs last year.

Ewssei Belousoff was assisting soloist, and showed himself a 'cellist of real worth. His tone was excellent, and he had to play several encores after his group of short pieces.

Euterpean Chorus Gives Concert

CHICAGO, Dec. 8.—Paul Mallory, tenor, was assisting artist in the Euterpean Men's Chorus concert, "Old Favorites Night," on Nov. 17 in the Morgan Park Methodist Church. He sang works by Rubinstein, Purcell and Rimsky-Korsakoff, a group of contemporary songs, and a number of Negro spirituals. The chorus sang, among other numbers, "Hark, Hark My Soul," in a beautiful setting by Frank M. Bronson, accompanist of the club, who died three years ago.

Two Singers Ask Citizenship

CHICAGO, Dec. 8.—Giulio Crimi and Harry Steier, tenors of the Chicago Civic Opera, have applied for American citizenship. Mr. Crimi, an Italian, has sung in both the Chicago and Metropolitan companies in leading rôles. Mr. Steier comes from Germany and has been in this country just three months. Forrest Lamont, tenor, will be his sponsor.

Suzanne Keener and John Charles Thomas Sing at Fort Smith

FORT SMITH, ARK., Dec. 8.—The Fort Smith Concert Club presented Suzanne Keener and John Charles Thomas in a joint concert on Nov. 30, before a crowded house at the New Theater. Both artists were in fine voice and most generous in responding to encore after encore. ELIZABETH PRICE COFFEY.

Siegfried Wagner's American Début Announced for Jan. 28

Jules Daiber, confirming his assurance given to MUSICAL AMERICA last week that Siegfried Wagner will definitely come to America this season, states that he will arrive in New York on or about Jan. 21, and that his mission will be to raise funds for the restoration of the Bayreuth Theater. He will, Mr. Daiber states, make his first appearance in

America as conductor of "Siegfried," on Jan. 28, with the Wagnerian Company at the Manhattan Opera House. On the following evening he will conduct his own opera, "Der Bärenhäuter," with this company, as well as at a matinée, on Feb. 2. Mr. Daiber announces engagements for Mr. Wagner with the Detroit Symphony in Detroit in a Wagnerian program on Jan. 31; the Baltimore Symphony in Baltimore in a program representing Liszt and Richard and Siegfried Wagner, on Feb. 3; the St. Louis Symphony and the Massenchor in St. Louis, on Feb. 6, and the Metropolitan Opera House Orchestra in a New York concert for the Bayreuth Fund on Feb. 10. Later in February he will lead the State Symphony in a concert. Many promises of donations, Mr. Daiber states, have been received for the fund, of which Ernest Urchs of Steinway & Sons will act as treasurer. Fortune Gallo, he says further, will contribute royalties on "Lohengrin," the only Wagnerian opera played by his forces this season, and Josef Stransky will also pay royalties on any Wagnerian works included in this season's programs of the State Symphony.

MARYA FREUND SINGS

Polish Mezzo-Soprano Makes Début in Chicago

CHICAGO, Dec. 8.—Marya Freund, Polish mezzo-soprano, made her American début on Monday afternoon in a recital at the Blackstone Theater, under the auspices of the Musicians' Club of Women. She stressed the dramatic and emotional aspect of her singing more than the vocal qualities.

Her program ranged through German lieder by Schubert and Brahms, French songs by Debussy, old English songs and a group of miscellaneous numbers by Moussorgsky, Stravinsky, Schönberg and De Falla.

Especially in the "Erlking" the vocal aspect was subordinated to the dramatic.

New York Symphony Plays at Wedding of Mary Harkness Flagler

Mary Harkness Flagler and Melbert Brinckerhoff Cary were married in the Brick Presbyterian Church, on Dec. 7. The bride is a daughter of Henry Harkness Flagler, who endowed the New York Symphony, and as a compliment to Mr. Flagler forty members of the Symphony under the bâton of Walter Damrosch, played for half an hour preceding the ceremony.

Chaliapin to Give Final Concert

Feodor Chaliapin will give his last New York concert of the season in Carnegie Hall on the evening of Dec. 30. At the close of his first series of engagements at the Metropolitan shortly after the first of the year, he will leave for an extended tour that will carry him to the Pacific Coast and back. He will appear three times with the Metropolitan Opera Company again in the spring.

Albert Spalding, violinist, began his tour of the West with a recital in Colorado Springs last month.

Few Singers Know True Use of Dark and White Tones, Soprano Asserts



Photo by Livingstone
Annice Taylor, Soprano

CHICAGO, Dec. 8.—"Few singers have learned the art of combining the dark and the white voices, and it is only a singer who knows vocalism thoroughly who can use these contrasting tones artistically," says Annice Taylor, dramatic soprano.

"A beautiful variety of emotional effects can be obtained by the right use of these tones. The dark voice, sometimes mistakenly called a chest tone, is little understood. I noticed how adroitly Louise Homer combined the dark voice and the white voice, or *chiara*, when she sang *Amneris* with the Chicago Civic Opera Company this season. She knew just when to use the *chiara*, and just how to use it most effectively. This knowledge is especially valuable in opera, where great variety of emotional shadings is needed."

Mme. Taylor in private life is the wife of Charles Marshall, tenor of the Chicago Civic Opera. She sang in Italy and at Covent Garden, London, and was engaged by the late Cleofonte Campanini to sing in "Giacca," "Tosca," "Aida" and "Otello" with the Philadelphia-Chicago Opera Company in 1914.

She began work as a student of music at the Bloomsburg State Normal School, Pa., where, in addition to taking lessons in singing from a pupil of Luigi Vanucini, she studied the piano, violin and organ. Her singing teacher sent her to Vannucini in Florence for completion of her vocal training, and she made her début in the Verdi Theater at Florence as *Violetta* in "Traviata."

Norfleet Trio Offers Trophies for Best Chamber-Music Organizations

The Norfleet Trio, which has returned to New York from a successful tour, has offered a trophy for the best

chamber-music organization in each State in the Union. The Trio leaves most of the details of the competitions to the persons conducting them in the various States save for the stipulation that no professional players are qualified and that the organizations play only music originally written for their combination of instruments. No trophy will be given in any State that has not at last three entries. Oklahoma is the first State to undertake the competition, the arrangements being under the supervision of Dean Holmberg of the State University. Michigan has accepted and is arranging details, Indiana, Tennessee and Virginia are also organizing and the contest is also under consideration in Pennsylvania and New York.

TOLEDO CHORUS SINGS WELL

Riccardo Martin Heard with Orpheus—John Charles Thomas in Recital

TOLEDO, OHIO, Dec. 8.—The Orpheus Club, under the leadership of Walter E. Ryder, gave its first concert of the season in the Coliseum on Monday evening, Dec. 3, delighting a large audience with its excellent singing of three groups of songs. The soloist was Riccardo Martin, who sang several operatic arias and was enthusiastically applauded. J. Harold Harder was accompanist for both the club and the soloist.

The Doherty Orchestra, composed of employees of the Doherty company, conducted by Abram Ruvinsky, who organized it several years ago, gave a remarkably well played and interesting concert at the Art Museum on Sunday afternoon, Dec. 2.

Appearing in the Teachers' Course, under the management of Ada Ritchie, John Charles Thomas, baritone, gave a recital in the Coliseum on Nov. 24 and won the acclaim of a very large audience. Anna Pavlova and her company, fourth attraction in the Rivoli Concert Course directed by Grace Denton, appeared before a sold-out house on Nov. 30. J. H. H.

Sylvia Lent Plays in Middlebury

MIDDLEBURY, VT., Dec. 8.—Sylvia Lent, violinist, gave a recital before the faculty and students of Middlebury College recently and was heartily applauded for her technical brilliance and interpretative gifts. There was much assurance in her performance of Bruch's Concerto in G Minor. The program also included works by Gluck, Couperin, Pugnani, Burleigh, Chopin and Kreisler.

Margaret Sittig, violinist of the Sittig Trio, has fully recovered from a fracture of her right shoulder and the ensemble is again appearing in concert. Among its engagements are concerts in New York, Philadelphia, Washington, Norristown, Newton and Jamaica.

In her recent program in Ridgewood, N. J., Helen Yorke, soprano, featured "Gay Little Will-o'-the-Wisp," by George Trinkaus, a resident of Ridgewood. Lou Olp was the accompanist.

Thelma Given, violinist, gave her second recital at Bucknell University in Lewisburg, Pa., recently.



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NINON ROMAINE

THE REMARKABLE PIANIST AROUSES TORONTO'S ENTHUSIASM

Toronto Mail, Nov. 14, 1923

"Ninon Romaine played for the first time in Toronto yesterday in a manner indicating that she ranks among the leading pianists of the day. She has bigness of tone to which the abused word 'Orchestral' might be applied but she never obscures Chopin or Schumann with the brilliance of her own powers. She is an interpreter before she is a virtuoso. She can make a beautiful melody sing on the instrument."

"A PIANIST OF RARE TALENT"

Toronto Globe

ROSENTHAL ROUSES DETROIT AS SOLOIST

Wagnerians in Week of Artistic Successes—Many Concerts and Recitals

By Mabel McDonough Furney

DETROIT, Dec. 8.—Ossip Gabrilowitsch and Moriz Rosenthal together provided local music-lovers with a delectable Thanksgiving Day feast. Appearing as soloist with the Detroit Symphony, Mr. Rosenthal gave a titanic performance of Liszt's Piano Concerto in E Flat and thereby called forth such a deluge of applause from the great audience that rules were set aside and he added three encores, each of astounding virtuosity. Mr. Gabrilowitsch and his men fairly outdid themselves in a magnificent performance of Beethoven's "Eroica" Symphony and followed this with Mendelssohn's alluring "Midsummer Night's

Dream" Scherzo and two impressionistic sketches by Debussy.

At the Symphony's Sunday afternoon concert, on Dec. 2, Victor Kolar introduced Ravel's "Mother Goose" Suite and delighted the audience with works by Mendelssohn and Dvorak. Ethel Hayden sang arias from "Faust" and "Carmen" and was cordially received, as was also Gerald Maas, who gave a smooth performance of Saint-Saëns' A Minor Concerto for Violoncello.

Mr. Kolar again conducted at the orchestra's second concert for school children in Orchestra Hall on Monday afternoon, Dec. 3, when 2200 youngsters sat enraptured through an hour's program of music by Mendelssohn, Rimsky-Korsakoff, Moszkowski, Sibelius and Bizet.

The Wagnerian Opera Company has just ended a week of artistic successes, but small financial gains, in the Schubert-Detroit Opera House. The outstanding feature of the week was the presentation of the "Ring" cycle. Marguerite Schuiling, a Detroit soprano, made her first operatic appearance here on Monday night.

Under the direction of the Philharmonic-Central Concert Company, Anna Pavlowa and her assisting artists presented four programs in three days last week and gave rare delights to very large and appreciative audiences.

The Ukrainian National Chorus, Alexander Koshetz conducting, gave the fourth concert in the Civic Music League's series in Arena Gardens on Monday evening, Dec. 3, and again aroused much enthusiasm.

Isa Kremer, balladist, accompanied by Vladimir Heifetz, pianist, in a recital on Sunday evening, Dec. 2, evoked deafening applause from a polyglot audience that jammed Orchestra Hall to the doors. Other recent musical events of interest included a song recital by Arthur Kraft, under the auspices of the Highland Park Music Club; an excellent performance of Mozart's "Cosi Fan Tutte" by Irene Williams, Allen Rumsey, Judson House and their associates in Arena Gardens on Nov. 26; a recital by Mr. and Mrs. Thurlow Lieurance in Memorial Hall on the same evening, under the auspices of Mu Phi Epsilon, and a song recital in costume by Bassilios Andrea Kyron in Arena Gardens on Nov. 27.

Reuben Davies Begins San Antonio Series

SAN ANTONIO, TEX., Dec. 8.—Appearing in the first of the Tuesday Musical Club's series of four recitals by Texas artists, Reuben Davies, pianist, was warmly welcomed by a large audience in the ballroom of the St. Anthony Hotel on Nov. 20. He gave an interesting program of classic and modern works and was particularly happy in his interpretations of pieces by Debussy, Scott, Guion and compositions of his own.

GENEVIEVE M. TUCKER.

Harry and Arthur Culbertson Open Office in Portland, Ore.

PORTLAND, ORE., Dec. 8.—Harry and Arthur Culbertson, concert managers, have just opened an office in Portland, linking the Pacific Coast with their establishments in New York and Chicago. The local office will be in charge of Lee C. H. Orbach, with headquarters in the Northwestern Bank Building. Mr. Orbach says, "The West is entitled to the best the concert field affords and our organization will strive to assist in securing the desired talent."

Shepherd to Conduct Salt Lake Oratorio Society

SALT LAKE CITY, Dec. 8.—Charles Shepherd, conductor of the Salt Lake Philharmonic Orchestra has just been elected leader of the Salt Lake Oratorio Society and will conduct that organization in a performance of Handel's "Messiah" on New Year's Day in the Tabernacle. The chorus will comprise at least 300 voices and the orchestra not less than 50 members.

M. FRESHMAN.

THRONG IN BROOKLYN HEARS PHILHARMONIC

Christmas Program by Morning Choral Club—Orchestral Society Gives Concert

The New York Philharmonic Orchestra, conducted by Willem van Hoogstraten, gave the second concert in its Brooklyn series at the Academy of Music on Sunday afternoon, Dec. 2, before a very large audience. Weber's "Freischütz" Overture, César Franck's only Symphony and Wagner's "Meistersinger" Prelude constituted the purely orchestral parts of the program. Ossip Gabrilowitsch was the soloist, playing Beethoven's Piano Concerto in E Flat with admirable grace.

The winter concert of the Morning Choral Club, Herbert Staveland Sammond, conductor, on Monday evening, Dec. 3, at the Academy, provided an essentially Christmas program. Percy Rector Stephens' "To the Spirit of Music" was followed by an air by Bach, adapted for contraltos only, and given without words, to a violin obbligato by Katherine Platt Gunn. Other choral numbers included Clarence Dickinson's "Shepherd's Story," with an incidental solo by Elsie Ahrens, and a "Christmas Song" by Cornelius-Damrosch. Minna Gilsow sang "A Song of India."

The Brooklyn Orchestral Society gave its first concert of the season at the Academy on the evening of Dec. 5 before a large and appreciative audience. This group of enthusiastic amateurs well earned the plaudits of the hearers. Under the baton of Herbert J. Braham, Beethoven's Fifth Symphony and the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream" music received able interpretations. Marguerite d'Alvarez was the soloist of the evening and sang most beautifully Bizet's "Agnus Dei" and other songs.

LAWRENCE BENDINER.

DENVER HEARS RECITALS

Charles Hackett and Lionel Tertis in Joint Concert—Hofmann Plays

DENVER, Dec. 8.—Robert Slack presented Charles Hackett, tenor, and Lionel Tertis, viola player, in joint recital at the Auditorium on Nov. 27, before an audience that manifested enthusiastic enjoyment of the program.

Josef Hofmann appeared under the auspices of A. M. Oberfelder before a large audience on Nov. 28, giving a program similar to those of former years, and playing with the lovely tone and fine taste that have earned him his lofty pinnacle in the pianistic realm. The audience applauded heartily.

J. C. WILCOX.

Macmillen Plays in Tallahassee

TALLAHASSEE, FLA., Dec. 8.—Francis Macmillen, violinist, opened the first season of the Student Activity Artist Course at the State College for Women

on Nov. 16. He was at his best and his playing made a deep impression on an audience of students and faculty that filled the auditorium and the stage. Through an appropriation made by the legislature last May, the contract has been let to enlarge the auditorium. The work will be completed before next season.

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Return of Eminent Pianists Lends Lustre to Week



LAST week might well have been dubbed "Pianists' Week" in New York, bringing as it did a succession of keyboard artists in recital programs. Among these pianists some were making their return after a considerable absence. Carl Friedberg, for one, had not been heard here in half-a-dozen years; and Percy Grainger had been absent for more than a year. Mischa Levitzki is a regular recital-giver, and last week brought his first program of the current season. Edwin Hughes and Elly Ney were both heard in programs; the Far West sent a gifted pianist in the person of Olga Steeb, and Katherine Bacon—familiar here through recitals in the past—made another appearance in the course of the week. Two new pianists making debuts were Marguerite Morgan and Alfredo Oswald. For the rest, the week brought concerts of considerable interest and variety, although hardly striking a fair balance between solo and ensemble events.

Carl Friedberg Returns

Carl Friedberg, pianist, after an absence of some six years during which he has been playing in practically all the large European musical centers, was heard in recital in Aeolian Hall on the evening of Dec. 3. Mr. Friedberg had played the Mendelssohn Concerto with the Friends of Music a week or so previously, but this recital was his formal reappearance after his European sojourn. Why such a fine artist has remained away from these shores for such a long time is difficult to understand, though simple to deplore.

Mr. Friedberg's program made no concessions of any sort. Brahms and Schumann were the only composers represented, the former by three Ballads, Op. 10, in D Minor, D Major and B Minor; the Scherzo in E Flat Minor, and, concluding the program, the Paganini Variations. Schumann contributed

the "Kreisleriana" and the Toccata, Op. 7. A program of strong musical meats for strong men.

The Ballads were beautifully given, so beautifully that it would not be easy to say which was the best. The Scherzo was also very fine. The "Kreisleriana" always seems a very long piece and only a pianist of discrimination can make much of it significant. Mr. Friedberg did, however, and held the attention of his audience throughout the number. The Toccata was played a thought too fast, but with clarity and excellent tone balance. The monumental Paganini Variations are a task for anyone, but Mr. Friedberg surmounted it with ease and brought out perfectly the different character of the different sections. J. A. H.

Mischa Levitzki's Recital

Mischa Levitzki encompassed a real feat at his first New York recital of the season at Carnegie Hall on Tuesday evening of last week. The young pianist held by strong chains of interest a vast audience considerably past the hour at which recital curtains usually fall. In the seven years since Mr. Levitzki made his first appearance in New York his renown and popularity have grown steadily, until today he can do that rather rare thing—fill every chair in Carnegie Hall with admirers, with a few devoted souls to spare lining the standees' rail. Such popularity as his is a healthy manifestation which must endure, since it rests on the strong foundation of artistic accomplishment.

This is a late day to appraise Mr. Levitzki's piano playing. He remains what past appearances have shown him to be, an artist of ripe powers; a musician of serious purpose and sensitiveness, possessing a technical equipment of the first order. A fine clarity and repose distinguish his art; he plays with a curious introspection, like one who stands, as it were, at his own side subjecting himself to a severe and unflinching self-criticism.

He began his program with the powerful Organ Toccata and Fugue in D Minor, in Tausig's version, which he played with complete authority. A brace of Beethoven pieces followed. The old-fashioned and rather insipid flavor of the Andante Favori holds little charm for the ear, but under this player's fingers the pieces shone and sparkled again with the beauty of an old porcelain. The Ecossaises he played with jovial spirit and technical finish.

The sonata of the evening was Schumann's in G Minor, substituted for the Chopin B Minor Sonata originally intended for this program. The Allegro

con brio was delivered with true poesy and temperament, but the Andantino was somewhat listless. Music of such rare temper and dreaminess needs the nicest adjustment of tempo to keep it safe from contact with the earth. Music of more modern stamp included two rather ordinary excerpts from Dohnanyi's "Winterreigen," played with lustrous tone and rhythmic vitality; Godowsky's "A Watteau Paysage," two Valses by the recitalist, Rubinstein's Barcarolle in G and Staccato Etude, Tchaikovsky's "Troika en Traineaux" and the Paganini-Liszt "La Campanella." Mr. Levitzki had ovations after each of his several groups, ovations which showed the regard and affection in which his art is held. B. R.

Percy Grainger Welcomed

Percy Grainger, after an absence of more than a year from American concert-halls, during which time audiences in the various parts of Europe have applauded him, reappeared in Carnegie Hall on the evening of Dec. 5, before one of the largest audiences that has assembled there for a recitalist this season. Mr. Grainger's program was well-chosen and of decided variety, beginning with Chopin and going through Bach, Handel, Schumann, Debussy and Balakireff, as well as pieces of his own as a generous batch of encores. The B Minor Sonata, Op. 58, which opened the program, was well played with fine discrimination. Technically, of course, it was all it could possibly have been. The rapid passages in the second movement were models of clarity and the third movement full of poetic charm.

Ignoring chronology, Mr. Grainger went back to Bach, Scarlatti and Handel for his second group, playing the C Minor Prelude and Fugue from the "Well-Tempered Clavichord," then two Sonatas by Scarlatti and his own arrangement of the hornpipe from Handel's "Water Music." The Fugue was given with excellent thematic distinction, and the two Scarlatti numbers were played in real Seventeenth Century spirit. The

Handel Hornpipe is not the most interesting piece in the world, but Mr. Grainger's arrangement of it is exceedingly good and he made it of decided significance.

Schumann's Symphonic Etudes require the robust pianism which Mr. Grainger brought to their performance, winning well-justified applause. The "Islamey" of Balakireff was also a fine piece of mood-painting. As encores during and after the program, Mr. Grainger played his own "Spoon River," "Sailor's Chanty," "The Kerry Dance" and "Molly on the Shore." Throughout the evening the audience was most enthusiastic in its applause and would have doubled the length of the program had Mr. Grainger been willing to play all that was demanded of him. J. A. H.

Edwin Hughes Plays

Edwin Hughes was heard in a piano recital in Aeolian Hall last Sunday evening. Well known also as teacher and editor, Mr. Hughes each season gives one or more discriminating and excellently played programs and, if one is to judge by the number of auditors at his latest concert, a considerable following is his.

A Schubert group on his program included the Ballet Music from "Rosamunde," the Moment Musical, No. 6.; the Third Impromptu, Op. 142, No. 3, and the Marche Militaire. The artist succeeded particularly well in the second number, and his playing gained in spontaneity and color in the later numbers on his list. The Brahms Variations and Fugue on a Theme by Handel offered opportunity for sustained playing, and the fugue in particular displayed his technical proficiency to advantage. A concluding group included a novelty in Norman Peterkin's colorful "Dreamer's Tales," based on Dunsany's "Bethmoora," two Rachmaninoff Preludes, a Chopin Nocturne and Liszt's Hungarian Rhapsody, No. 6. A number of encores given at the close of the program included Mr. Hughes' brilliant transcription of Strauss' "Wienerblut" Waltz. R. M. K.

[Continued on page 33]



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CINCINNATI CHICAGO ST. LOUIS NEW YORK
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"Fedora" Revival Is Feature at Metropolitan

[Continued from page 1]

Loris burst into a blaze upon this proof of the Count's perfidy, and they plight their troth.

The scene of Act III is *Fedora's* villa in the Bernese Alps. *Fedora* learns that an incriminating letter which she has sent to the Russian authorities has brought about the arrest and execution of *Loris's* brother, which in turn has caused his mother's death. *Loris*, on returning to the villa, receives letters from St. Petersburg and learns the truth. He is beside himself with grief and vows to revenge himself upon the one who has dealt him this blow. *Fedora*, crazed with remorse and fear, finally confesses her guilt. *Loris* bitterly casts her from him, and she poisons herself. As she dies *Loris* gives her his pardon.

Lyric Pages Are the Best

Here is strong dramatic meat, of a kind to attract an Italian "verist" like Giordano. But, in spite, or perhaps because of, the plot's swift movement, the play does not lend itself ideally to operatic treatment. Such episodes as the police inquiry in Act I belong on the speaking stage. Yet these are minor matters which pass quickly enough. Giordano has brought a lyric pen to this score and has written flowing musical sentences, especially in the love scene of Act II, which will undoubtedly appeal to many ears. He is at his weakest in moment of great dramatic tension. At such times the opera must rely upon the excitement of the situation and the acting of the principals to realize its full effect.

The protagonist last Saturday—Mme. Jeritza—enacted her part with abounding dramatic intensity and ardor. Indeed, both she and Giovanni Martinelli, the *Loris*, brought superabundant enthusiasm to the interpretation of their rôles. Several of Mme. Jeritza's falls in the last act were so realistically contrived that many in the audience must have marvelled that she could manage to escape injury. Both she and Mr. Martinelli sang their lines with great warmth and tonal opulence and aroused a torrent of enthusiasm after the impassioned love scene and duet which closes Act II. The artists were called before the curtain countless times and brought Gennaro Papi, the conductor, to share in the ovation.

Antonio Scotti, the only remaining member of the cast of 1907—if memory serves—was a polished *De Sirieux*. The rôle gives his matchless dramatic ability small opportunity, but such acting as fell to his lot was cared for with characteristic finish and distinction. Queena Mario was capital as the *Countess Olga*, and the interpretation of the other rôles left nothing to be desired. Ellen Dalossy was *Dimitri*; Mr. Paltrinieri, *Desire*; Mr. Bada, *Rouvel*; Mr. Picchi, *Cirillo*; Mr. Piccho, *Boroff*; Mr. D'Angelo, *Grech*; Mr. Ananian, *Doctor Loreck*; Mr. Sebestyen, *Lasinsky*, and Merle Alcock sang the off-stage lines of the *Savoyard* delightfully.

The new settings by Mr. Urban were handsome and brilliant affairs, especially the scene for Act III, which paints in gay colors the conservatory of *Fedora's* villa in Switzerland.

A tremendous audience heard the work and applauded it with tireless energy and enthusiasm.

"L'Amico Fritz" Repeated

The second performance of the newly revived "L'Amico Fritz" was given on Monday evening of last week at the Metropolitan, sharing the bill as at the first hearing with Leoni's "L'Oracolo." The Mascagni work was sung by a cast almost identical with that of the initial evening, Lucrezia Bori proving again fascinating as the love-lorn *Suzel* and Miguel Fleta making a manly and fine-voiced hero. Giuseppe Danise was again inimitable as the benevolent matchmaker, *Rabbi David*, and Merle Alcock was again a gypsy boy of fine voice. James Wolf replaced Pompilio Malatesta in this performance as *Hanezo*, and Grace Anthony and Giordano Paltrinieri repeated their minor rôles. The one-act opera thriller of Hatchet Row preceded the peaceful Alsatian work, giving opportunity for Antonio Scotti's sinister impersonation of *Chim-Fang*. The cast was identical with that of the performance of a fortnight ago, including Mario Chamlee as *Win-San-Luy*, Queena Mario

as *Ah-Yoe*, Adamo Didur as *Win-Shee* and in other rôles Marion Telva, Louis D'Angelo, Pietro Audisio and Ada Quintana. Mr. Moranzoni conducted both operas effectively.

Easton in "Meistersinger"

The popularity of Wagner's operas was again demonstrated on Wednesday evening, when "Die Meistersinger" had its third performance of the season. Florence Easton, the *Eva*, sang with her customary lusciousness of tone, purity of diction and musicianly intelligence. Mr. Laubenthal exhibited more vocal freedom than on former occasions as *Walter*. Clarence Whitehill's *Hans Sachs* remains one of the finest delineations of this distinguished American baritone. Kathleen Howard was an agreeable *Magdalene*; Gustav Schuetzendorf, *Beckmesser*; Paul Bender, *Pogner*, and George Meader, *David*. Artur Bodanzky again conducted.

The house was filled to overflowing and the audience seemed to enjoy every golden moment, despite the great length of the opera.

Chaliapin in "Mefistofele"

Another great audience greeted Feodor Chaliapin in the title-rôle of Boito's "Mefistofele" on the evening of Dec. 6. His performance was again characterized by that diabolical malevolence with which he invests the rôle, his dominating vitality and resource arousing continued enthusiasm. Except for the presence of Mario Chamlee as *Faust*, the cast did not differ from that of the earlier performance. Mr. Chamlee sang agreeably and forcefully, and his impersonation had many conspicuous points of merit. Frances Alda, who appeared as *Marguerite*, sang with dramatic power in the prison scene. Roberto Moranzoni conducted.

The Second "Aida"

The second performance of "Aida" this season was given on Friday night with Elisabeth Rethberg singing the title-rôle. Miguel Fleta was *Radames*; Jeanne Gordon, the *Amneris*; Mr. Danise, the *Amonasro*, and Mr. Mardones, *Ramfis*. The remaining rôles were taken by Laura Robertson, Louis D'Angelo and Pietro Audisio. Roberto

Moranzoni conducted. Interest naturally centered in Mr. Fleta, as this was his first appearance here in this opera. His singing was at all times very fine, and in "Celeste Aida" his pianissimo was of haunting beauty. Few tenors of the day can go from a pianissimo to a fortissimo on a high note with the skill which Mr. Fleta commands. Miss Rethberg's singing was also very lovely and won her a great deal of applause after her two big arias. Miss Gordon repeated her customary good performance of the Egyptian princess and Mr. Danise was effective in the rôle in which he made his American debut. The remainder of the singers were all excellent.

"Tannhäuser" Repeated

An excellent cast was again provided for "Tannhäuser" on Saturday evening. Florence Easton added another finely drawn portrait to her list, enacting *Elizabeth* with notable art. Rudolf Laubenthal in the title-rôle was again commendable, as were the others: Whitehill as *Wolfram*, Meader as *Walther*, Carl Schlegel as *Biterolf*, Max Bloch as *Heinrich* and William Gustafson as *Reinmar*. Artur Bodanzky conducted. Every available inch was occupied.

Sunday Night Concert

The Sunday Night Concert on Dec. 9 brought forward two of this season's newcomers, Phradie Wells, soprano, and Lawrence Tibbett, baritone, as well as Ellen Dalossy and Yvonne D'Arle, sopranos; Ina Bourskaya, contralto; Armand Tokatyan, tenor, and Leon Rothier, bass. Miss Wells was heard in "Dich Teure Halle," from "Tannhäuser," and Mr. Tibbett in *Valentine's* aria from "Faust." Miss Dalossy and Mr. Tokatyan ended the first half of the program with the finale of Act I of "Madama Butterfly." Miss D'Arle sang *Micaela's* aria from Act III of "Carmen" and Miss Bourskaya and Mr. Rothier were heard in an aria from Tchaikovsky's "Jeanne d'Arc" and "The Two Grenadiers," respectively. The orchestra, under Giuseppe Bamboschek, contributed the Overture to "The Caliph of Bagdad" by Boildieu, Ippolitoff-Ivanoff's "Caucasian Sketches" and Moussorgsky's Turkish March.

J. A. H.

Native Works Nominated for Salzburg Performed at American Guild Concert

THE five native works chosen by an American committee for submission to the Salzburg Festival jury last year were presented in the first subscription concert of the season by the American Music Guild at Town Hall on Wednesday evening of last week. The winning work, Emerson Whithorne's "New York Days and Nights," was represented by three excerpts; and there were in addition Loeffler's "Music for Four Stringed Instruments," three excerpts from Louis Gruenberg's "Polychromes" for piano; Charles T. Griffes' "Five Poems of Ancient China and Japan" for voice and piano accompaniment, and a "Trio in the Form of a Rhapsody" for piano, violin and cello by Harold Morris.

It is impossible to commend too highly the aims of an organization such as the American Composers' Guild, particularly in its program of bringing genuinely interesting works by residents of the United States to a hearing. The music given in this first concert commanded respect, because in most of its manifestations it was devoid of freakishness.

The Loeffler quartet, which had been presented by the Flonzaleys at a concert of the Friends of Music in New York in 1919, is an elegy for Victor Chapman, killed while serving as aviator during the war. It is influenced to a notable extent by Gregorian modes, and its prevailing mood is one of quiet exaltation. The work is skillfully written for the instruments. The performance by the Lenox Quartet, made up of Sandor Harmati, Wolfe Wolfson, Nicholas Moldavan and Emmeran Stoeber, was a consistently fine one.

Mr. Gruenberg's three piano pieces from "Polychromes" were played by

Charles Haubiel. These are technically exacting, and command interest because of their rhythmic originality. They are entitled "Out of the Mist," "The Lady with the Damask Mantle" and "The Knight of the Black Pool." The last depicted the forthright progress of the valiant knight with some amazing figures for the left hand.

Griffes' Songs Atmospheric

The five songs to translations from the Chinese and Japanese by the late Charles T. Griffes were sung by Helena Marsh, contralto. Admirably conceived as mood pictures, they show imagination and power, but in their use of the sing-song idiom of Chinese music they sometimes fail of conveying dramatic significance to Occidental ears. That entitled "Tears" was especially well sung by Miss Marsh. The others in the list were "So-Fei Gathering Flowers," "Landscape," "The Old Temple Among the Mountains" and "A Feast of Lanterns." Walter Golde played the trying accompaniments well.

Especial praise must be accorded Harrison Potter's playing of Mr. Whithorne's New York miniatures. He showed a polished and delicate style of piano performance which imparted color and charm to the excerpts "On the Ferry," "Greenwich Village Tragedy" and the piquant and dissonant "Pell Street." The works were presented in a slightly different version from that heard at Salzburg, but one that did nothing to obscure their picturesque and effective qualities.

Mr. Morris' fine rhapsody, which had capable executants in the composer, Albert Stoessel, violinist, and Felix Salmon, cellist, possessed genuine melodic fervor, despite a bit of awkward writing for the instruments. The most promising quality of this work is its freedom

from quotations, and there seems every reason to believe that Mr. Morris will give us more significant works in the form. The players were on the whole successful in the performance.

R. M. K.

Week Brings Many Orchestral Events

[Continued from page 11]

orchestra. This trio was heard in Bach's Brandenburg Concerto, No. 5, a work of power and entrancing beauty, which they played gloriously. Particularly fine was the second movement, unaccompanied, in which the three instruments wove a tonal fabric of rare loveliness.

Mme. Landowska, whose acquaintance New Yorkers recently made at a Philadelphia Orchestra concert, later in the program displayed her superb art in a group of pieces by Handel, Purcell and Scarlatti. The Purcell "Ground"—a kind of theme with variations—was a marvel of archaic color and atmosphere, while a "sonata for crossed keyboards" by Scarlatti was the ultimate in technical dexterity. She was wildly applauded and as encore gave Mozart's "Turkish March."

The "Jupiter" Symphony of Mozart, played with genuine distinction, began the program, and Moszkowski's "Perpetual Motion" brought the afternoon to a close.

B. R.

Philharmonic's Second "Educational" Concert

The New York Philharmonic, in the second of its series of ten "educational" concerts at Carnegie Hall last Monday evening, gave as the chief number of its program Mozart's G Minor Symphony. The work was well played under Mr. van Hoogstraten's leadership and served to mark the progress of the series in its consideration of music from Handel's day to the present. Arthur Hackett, tenor, was the soloist, singing Duparc's "Chanson Triste" and "Le Manoir de Rosemonde" with the accompaniment of the orchestra. The symphony gave also Gluck's Overture to "Iphigénie en Aulide," Rachmaninoff's symphonic poem, "The Isle of the Dead," and the "Meistersinger" Prelude of Wagner.

N. T.

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New York Concerts and Recitals

[Continued from page 31]

Alfredo Oswald

Alfredo Oswald, who hails from Brazil but is now a member of the faculty of the Peabody Conservatory in Baltimore, was heard in recital in Aeolian Hall on the afternoon of Nov. 3. Mr. Oswald began with Bach—a pretty safe beginning for anyone—playing the Chromatic Fantasy and Fugue, then a Busoni arrangement of one of the Chorales in E Flat, and a Prelude and Fugue in A Minor (not the great organ fugue, however). The next group was "The Baby's Family," a suite of eight pieces by Lilla Lobos, purporting to describe a family of dolls. Three of these had been played before this season. The suite, while interesting, might have any other title in the world, for there was nothing about it to turn one's attention to dolls any more than to marrons glacés. Each of the eight pieces is founded on "a popular Brazilian theme" of individuality and charm. For the most part they are very "modern" and sometimes dissonant. Mr. Oswald played them with great under-

standing, naturally, and made them exceedingly interesting, though much of this kind of music would react as did the surfeit of lampreys upon a certain English sovereign. The third group was all of Liszt compositions, most of which were comparatively unfamiliar. Of these the "Chansonette of Salvatore Rosa" was particularly well played and "Au Bord d'une Source" much applauded by the audience.

J. A. H.

Marguerite Morgan's Recital

Marguerite Morgan, a young Boston pianist, exhibited decided refinement in her first New York recital at Aeolian Hall on the evening of Dec. 4. Miss Morgan proved herself an artist of unobtrusive charm, who played with bright tone, musical insight, a facile technique, and clarity of melodic line. There was a gratifying sense of meaning in the interpretation of Ravel's Sonatine, especially in the pensive first movement, and much brilliant work was done in a Chopin group. Bach's Chromatic Fantasy and Fugue, Rachmaninoff's Prelude in E Flat and Study in F Minor,

and Liszt's Tenth Rhapsodie were also in the program.

C. T. E.

Elsa Murray-Aynsley

A voice of sympathetic and beautiful quality is that of Elsa Murray-Aynsley, soprano, who sang with deep sincerity at her recital in the Town Hall on the evening of Dec. 4. Mme. Murray-Aynsley, a Russian who has sung in England, is of pronounced temperament, and proved herself an artist of fine sensibilities. Conspicuous success was gained in a group of Russian songs, which included Gretchaninoff's "Over the Steppe," Glinka's "Northern Star," and Tchaikovsky's "Was I Not a Blade of Grass?" all interpreted with vital significance. Of her German songs, Brahms' "Immer leiser wird mein Schlummer" was notable for its conviction and breadth of style. Great charm distinguished the "Eriskay Love Lilt," one of Mrs. Kennedy Frazer's collection of Hebrides folk-songs, and the plaintive lament of Arnold Bax, "I Heard a Piper

Piping," was a telling example of mezza voce singing. Sometimes the quality of the voice was veiled in the middle of the scale, as in Frank Bridge's "Go Not, Happy Day," but this did not occur often, and the recital was thoroughly attractive by reason of the expression with which the singer endowed all that she did. Kurt Schindler was a capable accompanist.

P. J. N.

Composer Presents Own Works

An "intimate recital" of works by Lena Stein-Schneider was given at Steinway Hall on Tuesday evening of last week. Several well-known artists heard in the program included Marcella Roeseler, soprano, and Arnold Gabor, baritone, both of the Metropolitan Opera; Marion Lovell, coloratura soprano, and Josef Fuchs, violinist.

Mr. Gabor substituted for George Meader, tenor of the Metropolitan, who was indisposed, and sang three songs,

[Continued on page 35]

Swift Rise of Elisabeth Rethberg Brings New Star Into Operatic Sky

(Portrait on front page)

EUROPE has sent few singers to America in the last decade of more sterling worth than Elisabeth Rethberg. She was hailed as a valuable acquisition upon her first appearance last season, and her work this fall has gone far to fulfill the great promise of her debut. In addition to the rôles of *Aida*, *Nedda*, *Sieglinde* and *Sophie* which she sang last season, she has added *Cio-Cio-San* in "Butterfly," *Mathilde* in "William Tell" and *Eva* in "Meistersinger," vitalizing each with the spark which characterizes the truly, fine artist. As a member of the Ravinia Opera Company in Chicago last summer, she added to her triumphs, notably with performances of *Tosca* and *Mimi*, two of her favorite rôles.

In the several important concert engagements which she has fulfilled this season, Miss Rethberg has shown that she is equally fine in this field as she is in opera. She sang in the first American

performance of Pfitzner's "Von Deutscher Seele," given by the Society of the Friends of Music, and has sung with both the Boston and New York Symphonies with conspicuous success.

Miss Rethberg had a remarkable career in Europe before coming to this country. She entered the Dresden Conservatory when seventeen, and a few years ago made her operatic debut. She won the approval of Richard Strauss as the *Kaiserin* in the German premiere of "Frau ohne Schatten," and so impressed the late Artur Nikisch with her art that he engaged her for a special New Year's concert in the Leipzig Gewandhaus in 1921. She took part in the first German performances of Mascagni's "Piccolo Marat" and also of Brandt-Buys' "Man in the Moon," and has appeared with outstanding success at the Opera in Christiania.

Miss Rethberg brings to her work a voice of singular loveliness and freshness and an engaging personality.

C. A.

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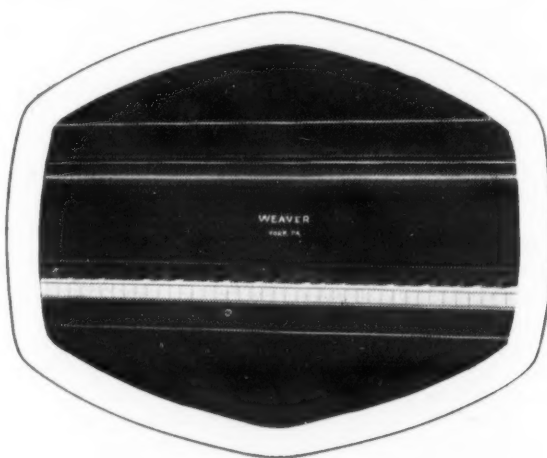
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A Treasure Book of Italian Song

A new addition to the Musicians' Library (*Oliver Ditson Company, Boston*) is always a noteworthy event in the annals of music publishing. The latest volume of this celebrated series is Volume I of "Early Italian Songs and Airs." For lovers of pure melody, in appropriate setting, this collection is a treasure-book. Piano accompaniments of rare distinction adorn the favorite old tunes, thereby making the songs worthy of the attention of every serious artist and student.

Despite the scholastic assurance of the piano settings provided by Pietro Floridia, all of the beautiful, unsophisticated character of the work remains unspoiled. This preservation of the primitive purity of the original melodies denotes a lofty musicianship on the part of the editor. The settings are modern, engaging and ingeniously simple—the disarming kind of simplicity which is lofty art. Mr. Floridia deserves the highest praise for his work in this direction. In selecting his material from the mass of existing collections, Mr. Floridia was assisted by William Arms Fisher.

Mr. Floridia explains that "special researches for this edition have been made at the Bibliothèque Nationale in Paris, at the Biblioteca del Real Conservatorio Giuseppe Verdi in Milan, at the Library of Congress in Washington through the courtesy of Carl Engel, at the Boston Public Library, and in particular at the New York Public Library with the diligent and tireless assistance of Dr. Otto Kinkeldey, chief of the Music Division, whose help is here most gratefully acknowledged by the editor. It is through his kindness that difficult researches have been successfully made and more than fifty photostats taken of works by Caccini, Monteverde, Carissimi, Cesti, Steffani and Scarlatti. Many of the pieces obtained in that way have hitherto been accessible only in such expensive publications as the remarkable and valuable Austrian and German series of *Denkmäler der Tonkunst*."

Several of the songs are intended for concert transcriptions because of the more difficult character of the piano accompaniment. Excellent English translations have been provided by Charles Fonteyn Manney and Constance Purdy. All in all, this volume is an indispensable part of the library of the musician.

H.

Some Anthems of Recent Issue

Three anthems by John Prindle Scott, arranged by George M. Vail and recently issued in the "Blue Octavo Series" (*Harold Flammer*), will be of interest to choirmasters. They are entitled "Come,

Ye Thankful People"; "Ride on, Ride on!" and "Sun of My Soul." The first is for tenor or soprano solo, quartet and chorus of mixed voices; the second may be sung either by a male quartet or chorus, and the last mentioned has a soprano and alto duet, soprano or tenor solo, trio and quartet or chorus of mixed voices. All are good example of Mr. Scott's ability as a composer of sacred numbers.

From the same press there is also an anthem for mixed chorus with soprano and bass solos by Stanley T. Reiff, entitled "Sing and Rejoice," and a good example of James H. Rogers' work in an arrangement by George M. Vail of his "Awake, Put on Strength," for four-part chorus or quartet of men's voices.

H. Scott-Baker's "In Tudor Times"

H. Scott-Baker has written some good piano music in his Suite, "From Tudor Times" (*London: Elkin & Co.*), yet one has the feeling that he has not selected the best medium for his pieces. Probably a light orchestration would have set them off to better advantage; given them a more brilliant coloring than the piano affords. Because there is something of monotony in their development, though they are not over-long in actual number of pages. There is a quaint touch of old English in them that appeals and a skillful handling of the material that will interest pianists who are not on the lookout for virtuoso pieces alone. There are three numbers in the set: "Maggiolata," "Galliard" and "Aylesbury Fair."

"Ex humo ad Sidera," via the Piano

Just what the musical significance of Francesco Santoliquido's piano piece, "Ex humo ad Sidera" (*London: J. & W. Chester*), would be without the fillip to the imagination furnished by the title it is difficult to surmise. There is frequent change of mood and much ado (whether or not about nothing we leave to others to decide). The composer disarms us at times, as when, for example, he marks an Agitato e tumultuoso passage, "L'ultimo terribile abisso." However, it all ends happily in a seven-bar phrase, largo e solenne, quasi organo.

Four Songs in as Many Moods

Edgar Belmont Smith has made a neat and smooth-flowing song of his own words, "By the Wandering Waters," a Song of Meditation" (*G. Schirmer*). It has a running, liquid accompaniment, floating a pleasant melody, and the whole is well and effectively written for high voice. "A Profile," words and music by Florence Parr Gere, rises slowly and persistently to a good climax. In this, too, there is a flowing accompaniment that develops into a series of chords, supporting the final climax. This song, too, is for high voice and possesses real merit. Of about equal merit is Reva Marie Tonnele's "Thrush in the Moonlight," dedicated to Sue Harvard. Witter Bynner has done the poem and there are two keys. Elsa Gregori's Barcarolle has the customary rhythmic swing. "A Yesterday," by Clara Edwards, from the same publish-

ers as all the foregoing, is a sentimental little number. It will no doubt find a number of admirers.

"From Old and New Spain," by David Sequeira

A set of pieces for the piano, by David Sequeira, entitled "From Old and New Spain" (*The Arthur P. Schmidt Co.*), contains music of average worth and possesses a certain amount of rhythmic interest. The pieces have the merit of being well varied in mood and make good teaching material of a type, inasmuch as there are many passages that might be used for technical development. The individual titles are "Moorish Legend," Minuetto, "La Filigran" (a gavotte), and "The Jester."

"Huit Poésies," par Raymond Bonheur

There is much to admire in the "Huit Poésies" of Francis Jammes, set to music by Raymond Bonheur (*Paris: Rouart Lerolle et Cie; New York: Fine Arts Importing Corporation*). The composer is both skillful and versatile and punctiliously descriptive; but it is a cold, unemotional appreciation which he has for the poems he chooses to decorate. These songs should not be passed over by the serious singer, however. They contain music of a high order, typically and unmistakably French, and possessing that facility of technic which is shared by nearly all French song writers of any consequence.

"Songs of Childhood," by Granville Bantock

Three "Songs of Childhood," by Granville Bantock (*London: Elkin & Co.; New York: G. Ricordi & Co.*), have the titles "Babyland," "Lullaby" and "Dream Merchandise." Everything this composer writes has something in it that is worth while, and these songs, while they do not rank with his best, are no exception to the rule. He has caught the spirit of Graham Robertson's verses so happily, in his quiet, dreamy rhythms and melodies, that the attention and interest is held to the end. "Lullaby" is highly original and attractive and

"Dream Merchandise" is particularly diverting, with its sinuous accompaniment that floats off into the land of sleep. This number is issued in three keys, the others in two.

A New Song by Roland Farley

Roland Farley's output of compositions is slow and steady. He seems, wisely, to prefer quality to quantity, and a success of which he has had several—in no way induces him to rush into print. His latest song is entitled "Then and Now" (*G. Schirmer*) and opens in a mood of plangent exaltation, contrasting finely with the ending. Mr. Farley possesses a nice sense of values and a penetrating regard for the spirit of the text, and he has a fund of rich melody. This song is for high voice. S. D.

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New York Concerts and Recitals

[Continued from page 33]

"Love in Autumn," "O, That I Were the White Moon" and "Reich' Mir die Rote Schale Deiner Liebe," with resonant voice and fine powers of expression. Mr. Fuchs played a Larghetto and Tarantelle, with Mme. Stein-Schneider at the piano. As encore, he gave a fine "Cradle Song," in which the composer's flair for simple and eloquent melody was well exhibited. Mme. Roeseler gained an especial success in six numbers, "Evening," "Thoughts," "Longing," "Lullaby," "Rain Song" and "Er ist's." This excellent artist should be heard more often in concert. Miss Lovell, who has been heard in a number of concerts in the past, possesses a quite unusually developed coloratura voice. In a "Bird Song" and a series of "Waltzes of Spring" of Straussian lilt, the young artist showed possibilities of an interesting future.

Mme. Stein-Schneider, who was accompanist for all the numbers, is a composer of ability, her writing for the voice in the lieder style being usually very apt and expressive. She is the author of several of the poems which she has set to music.

R. M. K.

Elly Ney in Brahms Program

Piano programs made up exclusively of Brahms' music are rare in our concert halls, and perhaps it is just as well. Still, Elly Ney succeeded in imparting much of interest and appeal to her all-Brahms list at her Aeolian Hall recital—her second this season—on Wednesday of last week. The weather took on something of the mood and color of the great gray German's music; the mist curtaining the wet streets lent a somber touch such as Brahms often puts into his pages.

There was good measure in Mme. Ney's program, and, all things considered, surprising variety. The four Ballads, Op. 10, began the afternoon's business, the

famous "Edward" forming the first item. These were played with clear, warm and singing tone, the figurations finely chiselled and the dramatic aspects admirably preserved. Similar qualities distinguished the artist's performance of the Waltzes, Op. 39, the four pieces, comprising Op. 119 (Intermezzo in B Minor, E Minor and C Major, Rhapsodie in E Flat Major), and the noble Sonata in F Minor, Op. 5. The recitalist was vigorously applauded by an audience of goodly size.

B. R.

Olga Steeb's Recital

Olga Steeb chose a program of standard composition for her first New York recital at Aeolian Hall on Thursday afternoon of last week, the major works being the Chopin B Flat Minor Sonata and Beethoven's Thirty-two Variations, while Brahms and Liszt provided the remaining numbers.

The Los Angeles pianist gave ample proof in the course of the afternoon of the possession of a keenly sensitive musical nature and an excellent equipment of artistic resources. Content not to force her instrument beyond its capacity to yield a purely musical response, she succeeded in producing a tone of good quality and warmth of color throughout, while technical dexterity of a high order and admirable evenness of finger development found a particularly happy vehicle in the Beethoven Variations. This work and Liszt's "Waldeesrauschen," played with much delicacy and charm, marked the pianist's highest achievements of the afternoon. Her playing of the Brahms Rhapsodies in G Minor and B Minor was rather too Chopinesque in spirit, the essentially virile fibre of these compositions being weakened by excessive rubato. A gratifyingly cordial audience stayed for several extra numbers at the end.

H. J.

Salvi and Duncan Dancers

Alberto Salvi, harpist, and the Duncan Dancers appeared in a joint recital in the Town Hall on the evening of Dec. 6, for the benefit of the House of Rest for Consumptives at Inwood. Mr. Salvi did some very remarkable playing and was the recipient of prolonged applause from an enthusiastic audience. One of his most successful numbers was a transcription of Chopin's posthumous Fantaisie Impromptu. His own version of the gavotte, "Amaryllis," was also given with much charm, in spite of the fact that it was listed as a minuet. Debussy's "The Fountain" displayed the tonal possibilities of the instrument to great advantage. Other numbers were a Norwegian Ballad by Poenitz, Impromptu by Schuecker and an Etude by Tedeschi. There were also numerous encores.

The Duncan Dancers were seen in solo and ensemble numbers for the most part to music by Chopin, admirably played on the piano by Max Rabinowitsch.

J. A. H.

Biltmore Musicales

The third Friday Morning Biltmore Musicales was given on Dec. 7 by Lisa Roma, soprano; Charles Hackett, tenor, and Lionel Tertis, viola player, with Solon Alberti as accompanist. Miss Roma was heard in "Pleurez, mes Yeux!" from Massenet's "Le Cid" and a group of songs. Mr. Hackett sang "Ah! Lève-toi" from "Romeo and Juliet," and later a group of songs in English, French and Italian. Mr. Tertis gave numbers by Sulzer, Wolstenholme, Marais and himself, and ended the program with Mr. Hackett in a group which included Duparc's "Extase," an old English song and a Fifteenth Century "Minnelied." All three artists were called upon for several encores after each group.

J. A. H.

Elshuco Trio Plays Brahms

Five trios are included in the rich legacy left to modern chamber music by Johannes Brahms, but only three of the five were written for the most common trio combination of violin, cello and piano. These three, listed in the numerical order of his works as Op. 8, Op. 87 and Op. 101, are all rich in subtle musical thought, in highly finished workmanship, in Brahmsian eloquence, requiring for adequate performance the finest cooperation of executants of unusual skill and finesse in ensemble playing.

These three Brahms trios made up the unusual program of the Elshuco Trio's first subscription concert of the season, given in Aeolian Hall on Friday evening, Dec. 7. The last, Op. 101, in C Minor, was played first. Then came the earliest, the B Major Trio, in the new version

which the composer made late in life, and the C Major Trio, Op. 87, ended the program. All were played not merely adequately, but eloquently—indeed, superbly, with a purity of intonation, a tonal balance, a perfection of ensemble, a breadth and distinction of style, and an insight and understanding that made the whole evening's performance of distinguished excellence. The Elshuco men—Willem Willeke, cellist and leader of the group, and his younger associates, William Kroll, violinist, and Aurelio Giorni, pianist—have been playing together for several years and have developed into one of America's finest chamber music organizations; one of the few whose playing always provides unalloyed delight.

A large audience voted this concert a delectable treat by frequent and ardent applause and by remaining to recall the players ten times after the program ended.

G. W. H.

Katherine Bacon Plays

The first recital of the season by Katherine Bacon was given in Aeolian Hall last Saturday afternoon. This pianist has made a fine impression by intelligent conception and dependable executive powers in her recitals in recent years, and her work last week was of excellent quality. Handel's Sonata in D Major was played with good adherence to the spirit of the work—sustained beauty of piano style and clean-cut, incisive technique. Her performance of Schumann's "Carnaval" was a delightful projection of the beloved work, of suitable lightness and charm, yet of fine sonority. The pianist's best contribution, however, was probably in three pieces from the "Iberia" of Albeniz, the fascinating and brilliant rhythms of which were inimitably portrayed. A closing Chopin group included the Valse in A Flat, Op. 42; Nocturne in F, Op. 15, No. 1; the Etude in G Sharp Minor, Op. 25, the "Post-humous" Etude and the familiar Scherzo in C Sharp Minor. Several encores were added in the course of the program.

R. M. K.

De Gogorza in Recital

Emilio de Gogorza, baritone, made one of his all too rare appearances in the Town Hall on the afternoon of Dec. 9, and treated his audience to an artistic feast. It was an afternoon of sheer delight, in which the noted baritone seemed to take special pleasure in exhibiting the many sides of his fine art. Not only in voice and style was he the supreme artist, but he presented a program as memorable as was his delivery of it.

Beginning with an aria from Gluck's "Iphigenie," Mr. de Gogorza sang four songs from the Basque Provinces; three songs by Brahms; two choice songs by Debussy; a group of six numbers by the Spaniard, de Falla, and songs in English by Homer, O'Hara, Cyril Scott and Frank Bridge. Each number glowed from the touch of the singer's art, but it was the songs by the Spaniard that stood out as the most interesting of the afternoon. The latter has made powerful music in these songs; at least, so they sounded when sung by Mr. de Gogorza. "Jota" and "Polo" seemed the most noteworthy, and "Nana," a deliciously sung lullaby, was demanded over again. Of the English group, Homer's Requiem was re-sung, and "The Devon Maid" and "Love Went a-Riding" by Bridge were particularly effective.

There were numerous encores at the close, including the inevitable "La Paloma" and "Drink to Me Only With Thine Eyes." The baritone was heard by a large audience that included many well-known artists. Helen Winslow was a superb accompanist.

H. C.

Augusta Lenska, South African contralto, who will be heard in America next season, won a success in a recent appearance in concert at Ascona, Lago Maggiore, Italy.

WEEK FILLED WITH MUSIC IN BUFFALO

Orpheus and Choral Club Open Season—Visiting and Local Artists Heard

By Frank W. Balch

BUFFALO, N. Y., Dec. 9.—John McCormack, Ethel Leginska, Cecil Fanning, Jeanette Vreeland and a number of local artists rounded out an eventful musical week in Buffalo.

John McCormack, presented on Thanksgiving night by Mrs. Mai Davis Smith, local manager, was heard by an immense audience in Elmwood Music Hall. In an elaborate program that was extended to twice its listed length by encores, Mr. McCormack thrilled all hearers. Irish folk-songs were sung as only he can sing them, and there were also Italian airs, Handel, Schubert, Rachmaninoff and Elgar compositions, and a group of modern songs. Lauri Kennedy, cellist, and Edwin Schneider, accompanist, were the assisting artists.

Ethel Leginska, pianist, was presented in a private musicale by Mr. and Mrs. George Brewster Mathews to an audience of their friends at the Playhouse, on Tuesday evening, Dec. 4.

The Saturday afternoon concert under auspices of the Chromatic Club at the Playhouse on Dec. 1 introduced Mrs. Isabelle Wheaton Stranahan, Buffalo mezzo-soprano, and C. Wendell Keeney, pianist, making his first local appearance. Mrs. Stranahan pleased with three groups of songs, encores being demanded after each. Mr. Keeney disclosed fine technique in a varied list of works.

The Orpheus Society, John Lund, conductor, and the Buffalo Choral Club, composed of women, led by William Benbow, opened their seasons on Monday, Nov. 26. In Elmwood Music Hall the Orpheus drew another great audience. The Orpheus Orchestra played Herbert, Drigo and Hadley numbers. John Lund's arrangement for male voices of the finale to the first act of "Lohengrin," brought a great demonstration, and works by Mendelssohn, Hegar and Koschat-Brewer were sung superbly. Jeanette Vreeland, soprano, hitherto unknown in Buffalo, was the soloist and with a charming group of songs and several encores won a veritable ovation. Ralph Leon Trick provided fine accompaniments for soloist and chorus.

Rearrangement of the dates originally planned for the Greensboro, N. C., Festival next April, has enabled the Commission to obtain the Minneapolis Symphony as one of the leading attractions.

Bruce Simonds, pianist, has been engaged as soloist with the Boston Symphony in New Haven, Conn., on Jan. 25. He will also give a recital at Yale University during the season.

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From Ocean to Ocean

INDIANAPOLIS.—Cleon Colvin, Agnes McKeon, Mrs. Nola Reeder, and Eleanor Tracy gave a program for the Zeta Chapter of Sigma Alpha Iota Sorority, at the home of Mrs. Lee Strong recently.

MONTEVIDEO, MINN.—The Montevideo Orchestra has been reorganized for the season with a membership of thirty-five musicians, and a series of fifteen concerts has been planned.

SIBLEY, IOWA.—Business men of Sibley have raised a fund of \$1,100 toward the support of the Municipal Band, which has recently been organized with a membership of twenty-five experienced musicians.

GOWRIE, IOWA.—The Gowrie-Lanyon Orchestra, as it has formerly been known, made up of musicians resident in the two towns, has been reorganized, and hereafter is to be called "Anderson's Symphony Orchestra."

PORTLAND, ORE.—Recent programs at Reed College have been given by Helen Caples, Cecilia Tenney, Henri Arcand and Gordon Soule, pianists; William Robinson Boone and Alice Johnson, organists; Otto Wedemeyer, baritone, and Dorothy Wickham, soprano.

DALLAS, TEX.—Margaret Blankenship, pianist, who has recently returned from two years of study in New York, was presented by Mrs. James Harvey Cassidy in a most enjoyable recital in the ballroom of Stoneleigh Court on Nov. 7.

JENKINTOWN, PA.—Mathilde Soper, pupil of Emma Warde Ryder, gave a

piano recital in the Beechwood School Auditorium recently, playing works by Bach, Scarlatti, Chopin, MacDowell, Leschetizky and Rachmaninoff in a worthy manner. She was assisted by Agnes Reaser Wallace, soprano.

TAMA, IOWA.—The Philharmonic Society gave a concert of works by American composers as a benefit for the extension service of the State Federation of Music Clubs. The same society will give a performance of Handel's "Messiah" in the Christmas season.

GRAND RAPIDS, MICH.—Paul Goldthwaite, formerly municipal organist of St. Paul, has been engaged as organist for the first few months after the dedication of the new \$50,000 organ in the Fountain Street Baptist Church. Friends of the church have guaranteed a salary of \$5,000 a year for ten years for the permanent organist, when selected.

CANTON, OHIO.—Mrs. W. F. Rehbein has been elected president and Mrs. R. E. Heckman corresponding secretary of the Canton Ladies' Chorus. Leslie D. Hanson, supervisor of music in the public schools of Canton, has instituted a special course in the schools whereby pupils who cannot afford to pay for private lessons can obtain musical instruction at twenty-five cents a lesson.

KERMAN, CAL.—The Woman's Music Club, meeting in the music room of the Kerman High School, began its new season auspiciously with a program devoted to the life and compositions of

Ethelbert Nevin, under the chairmanship of Mrs. O. N. Glim. Myrtle Molle gave a short talk on the "Development of Music in America," and Virginia Ballaseyus of Fowler played two violin numbers.

ST. LOUIS.—An interesting series of studio class meetings has recently been instituted at Ottmar Moll's School. These serve to strengthen the player's assurance and deportment and at the same time to fulfill a critical need. Associated with Mr. Moll in his work are Ernst Kron, Lucille Cook, Katherine Pfeiffer, and Carl Wilhelm Kern and Ida Missildine have charge of the theory and harmony departments.

CINCINNATI.—A string quartet composed of Robert Perutz, Otilie Reiniger, Peter Froelich, and D. Dancowski, assisted by Dr. Karol Liszowski, gave a successful ensemble evening at the Cincinnati Conservatory on Nov. 20. The program comprised string quartets by Boccherini and Edgar Stillman-Kelley and a Dvorak Trio. Mr. Kelley was present and was called on to share in the enthusiastic applause that greeted the performance of his work.

BANGOR, ME.—A program devoted to the life and works of Schumann was given by the Schumann Club on Wednesday afternoon, Nov. 21, at the Chamber of Commerce rooms, under the direction of Mrs. Henry F. Drummond, contralto, president of the Club. A paper on Schumann's life was read by Mrs. Thomas G. Donovan. The soloists were Mrs. Carrie O. Newman and Mrs. Roscoe H. Wing, contraltos. The accompanists

were Marion Stanhope and Ellen M. Peterson.

SARATOGA SPRINGS, N. Y.—The first Skidmore College Faculty Recital of the season, given recently in College Hall, provided rare musical pleasure for a very large and appreciative audience. It brought before the local public Joseph Kreinin, violinist; Louis Edgar Johnson, pianist, and Stanley Porter Trussell, head of the vocal department, for the first time since they joined the faculty of the college. Mrs. W. Bryar White, contralto, and Miriam Pitts, organist, local favorites of old, also took part in the interesting program.

SEATTLE.—La Boheme Music Club met on Nov. 17 at the home of Mrs. J. S. Harrison, the program of the evening being given by Mrs. Channing Prichard, Mrs. James G. Boswell, Lulu Shepard Johnson, Doris Edgerton, Dr. H. C. Crothers, Mrs. J. S. Harrison and Mrs. F. N. Rhodes. The accompanists were Mrs. Johnson and Helen Wilkins Barwick. Paul Pierre McNeely presented his advanced pupils in their third piano musicale on Nov. 13, the program being given by Rhea Kessler, Helen Hoska, Lenore Hartline and Elizabeth Nielson. Concerts of piano music were also given recently by pupils of Mildred Langer and by those of Orrill V. Stapp.

LINCOLN, NEB.—The first University School of Music faculty concert of the season was given by Fred Cardin, violinist; Herbert Gray, cellist, and the Cardin String Quartet, assisted by Marguerite Klinker and Katherine Kimball, pianists, at the University Temple Theater. Mr. Cardin displayed beautiful style in Tartini's Sonata in G Minor, a group of solos, and an original transcription of a Cree War Dance, built on a melody recorded and harmonized by Thurlow Lieurance. Mr. Gray made his first Lincoln appearance and won many friends by the excellence of his performance. The Cardin String Quartet, assisted by Miss Klinker, gave a fine performance of the Navratil-Karl Piano Quartet, Op. 17.

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Italo Montemezzi, Here for Winter, Tells of Plan for "Paul and Virginia"

ITALO MONTEMEZZI, the Italian composer, accompanied by Mrs. Montemezzi, formerly Catherine Leith of New York, came to this country by the Conte Rosso, which docked on Dec. 6. The composer disclaimed all intention of business and said that he was here simply for a three months' pleasure trip.

"Americans go to Europe for relaxation," said Mr. Montemezzi, "so why should not we Europeans come to America for the same reason? I shall do some work, of course, while I am here. A composer must always be at work, and I am deep in a new opera founded on Bernardin de St. Pierre's novel, 'Paul and Virginia.' I have only just begun it, but I hope to get it finished next winter. It is a wonderful subject and capable of a far greater variety of treatment than one would imagine at first glance.

"I read the story once when on a journey and was immediately impressed with

its possibilities for operatic treatment. The libretto is in three acts and is by Renato Simoni and Giuseppe Adami. Adami, you may remember, was the librettist of Puccini's 'Il Tabarro' and Vittadini's 'Anima Allegra.'

"I am greatly interested in the work because there is such a tremendous opportunity for contrast in the music, the pure, simple, brother-and-sister love of the two characters which they later discover to be the elemental passion. I could not treat it as I did the love in 'L'Amore dei Tre Re,' you see. My idea is to keep it all very simple except in a few places, such as the moment of discovery of the passion that each has for the other, and the tempest at the end, which is the crash of the elements. Then, the woodland scenes with the sounds of nature, the birds and streams gives another splendid opportunity.

"It is impossible as yet to say when the work will be completed or where it will be first produced, but I hope, as I said, to see it on the stage somewhere or other during the winter of 1924-1925."

SOUTH'S SUPERVISORS PLAN BIG PROGRAM

Find Encouragement and Inspiration in Their Second Annual Conference

LOUISVILLE, KY., Dec. 8.—The second annual Conference of the Southern Music Supervisors, held here recently, gave to its members pleasure, inspiration, encouragement through a better understanding of the method of dealing with the music problems of the South, and a determination to give music its rightful place in the schools of the South.

The message contained in the address of D. R. Gebhart, the president, was made the basis of a concerted plan of operation that will lead to the establishment of music in the public schools, the standardization of music teaching methods, improved music conditions in the normal schools, colleges and universities of the South, recognition of music credits from High Schools by the higher State institutions of learning and better equipped music supervisors and music teachers.

The success of the Conference was due to a well planned program that was centered in the Louisville schools. The official recognition of the Conference by Louisville was marked in its cordiality,

and gracious hospitality was extended to the Conference members by the citizens of Louisville and the local committee composed of the members of the music department of the city schools and the faculty of the Louisville Conservatory of Music.

The fine type of demonstration work of various kinds presented by the schools was notable for the good tonal quality of the children in their singing, the pleasing accompaniment at the piano and the responsiveness and attitude of the pupils in their work.

A report of the many interesting features of the Conference would be incomplete without mention of the interest centered in Caroline Bourgard, newly elected Director of Music of Kentucky.

Enthusiasm and interest were evidenced in the sessions of the Conference and its growth and development were noted by a membership that was almost double that of the first year.

By unanimous vote the Conference members will meet next year at Winston-Salem.

The following officers were elected for the 1924 Conference: Alice Bivins, Greensboro, N. C., president; Mrs. Grace B. Woodman, Jacksonville, Fla., vice-president; Mrs. Elizabeth Bell, Henderson, Tenn., secretary; Helen McBride, Louisville, treasurer; D. R. Gebhart, Nashville, Tenn., auditor; H. W. Stophfer, Baton Rouge, La., transportation agent; Paul Weaver, Chapel Hill, N. C., publicity agent; William Breach, Winston-Salem, local manager.

Brockton Hears Pythian Glee Club

BROCKTON, MASS., Dec. 8.—The Pythian Glee Club, Walter J. Dodd, conductor, assisted by Mme. Florence L. Ferrell, soprano, gave a recital Nov. 26, under the auspices of the Hudson Guild of the First Congregational Church. A feature of the program was the 'Inflammatus' from Rossini's 'Stabat Mater,' by the Glee Club, ably assisted by Mme. Ferrell. Grace James proved an accomplished accompanist.

W. J. P.

PHILADELPHIA HAILS VIVID "MEFISTOFELE"

Metropolitan Company Presents Chaliapin in Title Role—Siloti Plays

By H. T. Craven

PHILADELPHIA, Dec. 10.—Dominating a cast almost identical with the one exhibited here in "Mefistofele" a year ago, Feodor Chaliapin repeated his now familiar triumph in the title rôle of Boito's episodic opera. He was enthusiastically received by the large audience assembled in the Academy of Music, last Tuesday evening, for the third performance in the Metropolitan series.

Without Chaliapin, "Mefistofele" would almost certainly be relegated to a closed chapter in operatic history. Chaliapin contributes the element needed to give at least a semblance of cohesion to the Boito product. His artistry justifies the inclusion of "Mefistofele" in the modern repertory. He was in excellent voice on Tuesday night, and the sinister majesty of his acting was on a par with his creation of Boris.

The general performance was admirable, with Beniamino Gigli as *Faust*; Frances Alda, as *Marguerite*; Frances Peralta, as *Elena*; Kathleen Howard, as *Marta*, and Angelo Bada as *Wagner* and *Nereus*. The Metropolitan's staging was notably effective and Mr. Moranzoni gave a forceful reading of the score.

A standardized but none the less interesting program, was offered by the Philadelphia Orchestra for the concerts in the Academy on Friday afternoon and Saturday evening of last week.

Alexander Siloti, the soloist, gave an authoritative and impressive reading of Beethoven's "Emperor" Concerto, a performance marked by masterful technique, interpretative sincerity and imaginative sensibilities.

Soprano Triumphs in South and Middle West

Dicie

Soloist with Orpheus Club,
Emery Hall, Cincinnati, O.,
Dec. 6.

Cincinnati Post, Dec. 7th, 1923

The concert served to introduce a new soprano soloist to Cincinnati in the person of Miss Dicie Howell. *She captivated her audience.* Her voice is of a quality especially suited to lyric songs and her offerings were confined largely to that class. Her interpretation of the Bird Song from Pagliacci revealed her talents in operatic work.

Cincinnati Enquirer, Dec. 7th, 1923

Dicie Howell immediately established herself with a large and discriminating audience. Her voice is rich in quality, wide in range and flexible, being effective both in singing requiring dramatic intensity and in the rendition of the simple ballad. Her interpretation of the Bird Song from Pagliacci revealed her firm grip upon the operatic style of composition and the tonal beauties of her voice were clearly manifest.

Greenville Times, Nov. 20th, 1923

The recital at East Carolina College last night was a rare treat for music lovers. Dicie Howell is a great artist, a thorough musician and has worked constantly and intelligently to perfect her art.



Howell

Twin-City Sentinel, Winston-Salem, N. C., July 24th, 1923

Miss Howell sings with superb musicianship and absolutely projects the pure tonal beauty of Handel, Bach and Mozart. She does the hard things so well there is no way of making predictions as to her future. She sings American songs charmingly and French songs with delicacy and ease. Such singing contains echoes of a lovely spirit.

Rocky Mount Eve. Mail, Nov. 10th, 1923
DICIE HOWELL IN BRILLIANT RECITAL
Woman's Club Presents American Soprano in Most Enjoyable Recital Here

Her voice is lyric in character, fresh and spontaneous. She handled it with an ease and flexibility that were most grateful. From the standpoint of interpretation the singing left little to be desired. The message of each song was brought clearly and sympathetically to the listener with a constant appreciation of each song's artistic value. Miss Howell is more than a singer, she is a musician. She paid her audience the compliment of assuming that it appreciated and desired the best that she could give. Her program was therefore notable for its high standard, for which music lovers here are grateful. There is a ring of sincerity and love for her profession felt in this young artist's work. Such characteristics spell for the making of the great artist.

Salisbury Evening Post, Nov. 27th, 1923

This young soprano is endowed with a voice of great beauty, a mentality of the highest order, a beauty of person and a graciousness and simplicity of manner, she represents the ideal artist. Her technique is so flawless she appears to have none, and her voice stands a flexible and exquisite instrument.

Again touring Middle West in April and May

Concert Direction of EVELYN HOPPER, Aeolian Hall, New York City

People and Events in New York's Week

Autumn's Beauty Lures Mr. and Mrs. Bloch to Country for Last Hike



Mr. and Mrs. Alexander Bloch (Right); Marie Hyde Lane, Violinist and Composer, and Her Husband, Frederick Lane

Musicians who are interested in keeping fit might take a hint from the diary of Alexander Bloch, violinist, and Mrs. Bloch, pianist, who make use of every opportunity to walk in the open. They spent the summer in a picturesque spot near Lake George, where they conducted summer classes, and the beauty of the place lured them back recently for a last long hike and an opportunity to enjoy the fading splendors of autumn. Since reopening their New York studios, both artists have been occupied with a heavy teaching schedule. They have also appeared in several New York concerts, among them a program at the Civic Club, under the auspices of the Amnesty League. For several years Mr. and Mrs. Bloch have been prominent in the music life of New York through their series of sonata recitals and will this season continue their public work in and near New York. Several cities in the South have requested engagements and it is possible that they will make a short tour of that section in the near future.

Artists Give Noon-Day Musicale in Aeolian Hall

Frank La Forge, composer-pianist, Ernesto Berumen, pianist, and Arthur Kraft, tenor, were the artists in the noon-day musicale in Aeolian Hall on Dec. 7. It was an hour of good music, superbly presented, and was enjoyed by an audience that almost filled the hall. The fine singing of Mr. Kraft in Rachmaninoff's "In the Silent Night," Rimsky-Korsakoff's "The Nightingale and the Rose," and "O quand je dors" and "Comment disaient-ils" by Liszt was

enhanced by the fine work of Mr. La Forge at the piano. The tenor was in excellent voice and sang with much ardor and rare artistry. He was also heard in three Strauss songs, a Mexican song arranged by Mr. La Forge, and "To a Messenger" by the same composer. Mr. La Forge was further represented on the program by his Valse de Concert, played by him and reproduced by the Duo-Art. Mr. Berumen was much applauded for his playing of numbers by Handel, Debussy and Paderewski, and also showed his versatility by alternating with the Duo-Art in his reproductions of a Prelude by MacDowell and "Malaguena" by Albeniz. H. C.

Risler to Play in Many Cities After First New York Recital

Eduoard Risler, eminent French pianist, who arrived in America last week for his first tour, will fulfill many engagements in the limited time he will spend in this country. Following his New York recital in Aeolian Hall on the evening of Dec. 21, he will leave for two appearances in Montreal and concerts in Winnipeg, Regina and Saskatoon. He will conclude his tour with two solo appearances with the Boston Symphony on Feb. 21 and 22. In his New York debut Mr. Risler will play Beethoven's Sonata, Op. 53; a group of Chopin works, including the Fantasie, Op. 49, and a third group composed of compositions by Couperin, Rameau, Daquin, Chabrier, Fauré, Debussy, Granados, Saint-Saëns and Liszt.

Farnam Begins Organ Series

Lynnwood Farnam, organist of the Church of the Holy Communion, is giving a series of Monday evening recitals at the church this month. In the program on Dec. 17 he will play Handel's Concerto No. 2 in B Flat, Vienne's First Symphony, and works by Yon, Herbert Arnold Smith and Schumann. He will present a special Christmas program on the evening of Dec. 24, playing works by Bach, de Maleingreau, Nicolas Le Begue, Yon, Franck, Pachelbel and Jepson.

Berolzheimer Gives Boston Symphony Tickets to Guilman Students

City Chamberlain Berolzheimer has again presented seven sets of season tickets for the concerts of the Boston Symphony in Carnegie Hall to the Guilman Organ School for distribution among the students who merit them. Carolyn M. Cramp, 1923 gold medal student of the Guilman School, broadcast a recital of organ music from the Wanamaker Auditorium on Nov. 27. She was heard in a successful program before the Organ Players' Club in Philadelphia on Dec. 2 and will shortly be heard in other cities.

James G. Blaine, Jr., to Be Treasurer of National Music Week

James G. Blaine, Jr., was elected treasurer of the National Music Week Committee at a luncheon given by Otto H. Kahn at the City Midway Club, on Dec. 6. E. B. Lewis was made assistant treasurer and the New York Trust Company was chosen as the repository for the funds of the committee. The election of seventeen new members of the committee was formally ratified and it was voted that an executive committee of five members be chosen to handle the details of music week organization in conjunction with the secretary, C. M. Tremaine.

Robert Naylor to Give Recital

Robert Naylor, American tenor, will give a recital in the Princess Theater on the evening of Dec. 16. With Gordon Laidlaw at the piano, he will sing two arias by Handel, Franck's "Panis Angelicus," arias by Bizet and Verdi, two songs by Alvarez, numbers by Chadwick, Dvorak, Schubert, MacDowell, Osgood, Del Riego, Tosti and others.

The advance announcement of the Franco-American Musical Society's "International Referendum" Concert on Dec. 14, stated that the French American String Quartet would give Zoltan Kodaly's First String Quartet its local premiere. It was subsequently found that the work had already been played in New York.

Henry Moeller, Tenor, Forms Concert Trio, After Solo Successes



Photo © Elsin

Henry Moeller

A young singer whose progress is bringing him rapidly to the front is Henry Moeller, tenor. He has made steady advancement in the four years since he came to New York from Boston. He is now soloist at the Tompkins Avenue Congregational Church in Brooklyn, said to be the largest of that denomination in the world, and is scheduled for several important engagements this season. He has sung with many oratorio societies and has made several appearances with the New York Symphony. Mr. Moeller is an exclusive artist for a prominent phonograph company and has lately formed the Moeller Trio, composed of himself, his wife, Ruth Stickney Moeller, an accomplished violinist, and Marion Carley, pianist. Since he has been in New York, Mr. Moeller has studied with Isadore Luckstone and is now working with Enrico Rosati.

Buck Pupils Give Program

Pupils of Dudley Buck gave an hour of music at his studio on the evening of Dec. 4. The program, which included works of Handel, Mana Zucca, Fourdrain, Sibella, Stickles, Rogers, Siemmon, Ware, Reddick, Curran, Ferrata and others, was given by Frank E. Forbes, Valerie McLaughlin, Elbridge B. Sanchez and Adelaide de Loca in an artistic manner. Elsie T. Cowen was at the piano. Mr. Buck gave a short talk on vocal theories and principles.

LaForge and Berumen Honored by Club

Frank LaForge and Ernesto Berumen were guests of honor at the American Composers' afternoon given by the Madrigal Club recently. An interesting program was presented by Erin Ballard, pianist, and Grace Divine, contralto, whose beautiful voice was heard to good advantage in three Mexican folk-songs arranged by Mr. LaForge.

Warford Pupil Fulfills Engagements

Margaret Haase, pupil from Claude Warford's studios, was engaged as soloist by the Sängerbund at the Masonic Temple in Brooklyn on Dec. 13. Recent appearances by Miss Haase were for the Daughters of the Empire State at the Waldorf-Astoria in October, for the Marquette Club at Hotel Plaza on Nov. 5 and for the Writers' Club of Brooklyn on Nov. 10.

Composers' Guild to Feature American Works

Compositions by members of the technical board of the International Composers' Guild, Inc., will make up the program at the second subscription concert of the Guild at the Vanderbilt Theater on Jan. 13. The program will be devoted chiefly to made-in-New York music and will include a new work, "Octandre" by Edgar Varèse, chairman

of the board; a new work for small orchestra and soprano solo, "A Voice Calling in the Wilderness" by Carl Ruggles; a new work for small orchestra by Carlos Salzedo and Five Pieces for string quartet by Alfredo Casella. The Varèse work is scored for woodwinds, brasses and a single stringed double bass, eight instruments in all, to represent a flower with eight pistils. Greta Torpadie will sing the solo in the Ruggles work, accompanied by flute, oboe, clarinet, bassoon, French horn, trumpet, string sextet and piano.

Friends of Music to Give Special All-Beethoven Program

The Society of the Friends of Music will present an all-Beethoven program in honor of that master's birthday in its concert in the Town Hall on Dec. 16. Less familiar works will be given, including the "Namenfeier" Overture, the C Minor Piano Concerto, which will be played by Harold Bauer, and the Choral Fantasy, which will enlist the support of Mr. Bauer, the chorus and the orchestra. The program will be conducted by Artur Bodanzky. For the program in the Town Hall on Jan. 13 Mr. Bodanzky has made a special revision of England's oldest opera, Purcell's "Dido and Aeneas," which was composed about 1680 and was unknown in its entirety until a few years ago. The soloists and orchestra will be taken from the Metropolitan Opera Company.

S. Constantino Yon Presents Pupil

S. Constantino Yon entertained a large number of guests in his Carnegie Hall studios in honor of his pupil Calista Rogers, soprano, on the afternoon of Dec. 5. Miss Rogers, who has accomplished all her study with Mr. Yon, gave a successful recital in the Town Hall recently and will leave soon for Europe to continue her career. She was heard in two groups of songs, one composed of Elizabethan airs by Philip Rosseter and John Dowland, and the other of three songs by Pizzetti. She disclosed exceptional ability as an interpretative artist and a voice of wide range, musical quality and considerable flexibility. She is above all a serious musician who does not follow the beaten path in the making of her programs. She was ably accompanied by Harriet Morgan. Among the guests were Mr. and Mrs. Giovanni Martinelli and Mr. and Mrs. Giuseppe De Luca. G. F. B.

Gigli Sings New Goldman Song

Beniamino Gigli, tenor of the Metropolitan Opera Company, scored a success in a new song by Edwin Franko Goldman, entitled "Mother," at a banquet in honor of Sophie Irene Loeb, writer and social worker, at the Hotel Biltmore recently. The song was composed especially for the occasion to words written by Miss Loeb. Mr. Gigli sang the song in English and it made a deep impression on the 2000 persons present.

[Continued on page 39]

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N. Y. People and Events

[Continued from page 38]

HAGEMANS ENTERTAIN

Conductor and Coach Introduces New Tenor at Musicale

Richard Hageman, formerly conductor of the Metropolitan and Chicago Opera companies, and Mrs. Hageman gave a reception and musicale at their new York studio-residence on West Eighty-sixth Street on the afternoon of Dec. 2. Many persons prominent in the musical world were present, including Leopold Auer, Mme. Charles Cahier and Miss Cahier, Toscha Seidel and Mrs. Seidel, Mr. and Mrs. Joseph Schwarz, Claire Dux, Andres de Seguro, Mr. and Mrs. Miguel Fleta, Marie Tiffany, Cecil Arden, Leonard Lieblich, Consuelo and Maria Escobar, Mr. and Mrs. Frederick Freemantel, Sam Franko, M. B. Swaab, Mr. and Mrs. Paul Longone, Lazar S. Samoiloff, Mr. and Mrs. William Thorner, William Simmons, Mr. and Mrs. Felix Salmon, Oscar Saenger, Ethel Dobson, John Majeski, Berta Crawford, Emilie Frances Bauer, A. Buzzi-Peccia, Mr. and Mrs. Fitzhugh Haensel, Mrs. Jessamine Harrison-Irvine, Cornelius Rybner and Dagmar Rybner, Mr. and Mrs. Frederick Haywood, Jencie Callaway-John, Mr. and Mrs. Paul Kempf, Gretchen Dick, Mme. Novello Davies, Mr. and Mrs. Gustav Saenger, Beatrice Martin, Mabel Wood Hill, many of Mr. Hageman's pupils and others.

Mr. Hageman introduced to his guests Fraser Gange, Scotch baritone, who arrived in this country recently and will be heard in recital later in the season. Mr. Gange sang a group of solos and was enthusiastically received. Mrs. John Keith and Mrs. Harrison-Irvine were at the tea table.

Mrs. Granberry in Piano Recital

Mrs. George Folsom Granberry gave a piano recital in Carnegie Chamber Music Hall on Friday evening, Dec. 7, before a large audience. She played the Bach Chromatic Fantasia and Fugue, the Beethoven Sonata, Op. 2, No. 3, short pieces by Debussy and the Bach "Italian" Concerto. Dignity and mature understanding characterized her Bach playing, with a sureness of technique and a large expressive tone. The Debussy works received delicate treatment, with graceful tints and coloring in "Reflets dans l'eau." The audience was enthusiastic and Mrs. Granberry was compelled to add extra numbers to the program. R. E.

Michael Press Plays with Detroit Forces

Michael Press, violinist, has interspersed his teaching engagements with several important concert appearances recently. He achieved a fine success as soloist with the Detroit Symphony under Gabrielowitz in Ann Arbor, recently, playing the Tchaikovsky Concerto. A week later, he appeared in a program with Mischa Levitzki, at the Manhattan Opera House in New York. He has many talented pupils in his class, several of whom will be heard professionally in the near future.

Tweedy Pupil Sings in Rumford Hall

Jeanne Palmer, soprano, a pupil of Maude Douglas Tweedy, gave a recital before an appreciative audience in Rumford Hall on the evening of Nov. 23. With Harold Genther at the piano, she sang arias from Verdi's "Forza del Destino," and Wagner's "Tristan und Isolde," and songs by Brahms, Belchmann, Gretchaninoff, Rachmaninoff, Sticks, La Forge and Daniel Wolf. Mr. Wolf accompanied her in two of his songs.

Pupils of W. Warren Shaw Active

Marguerite Barr, contralto, a pupil of W. Warren Shaw, is filling numerous engagements this month, her appearances including recitals in Ocean City on Dec. 8; Camden, Dec. 15; Trenton, Dec. 18 and Bridgeton, N. J., Dec. 19. She has been engaged as soloist for the Christmas Festival of Strawbridge and

Clothier, Philadelphia, and with the York Choral Society on Jan. 24. Noah H. Swaine, bass, who recently appeared as soloist with the University Glee Club at the Metropolitan Opera House, New York, appeared in concert with the Orpheus Club of Philadelphia on Dec. 5, and with the Orpheus Club of Wilmington, Del., on Dec. 6. Horace Hood, baritone, sang with the Corning, N. Y., Choral Society on Dec. 10. Leslie Toy, baritone, was soloist for the Figue Choral Society, Brooklyn, on Nov. 24. Elizabeth Patti Harrison, soprano, has been re-engaged to sing the leading rôle in the forthcoming production of the Savoy Opera Company at the Broad Street Theater, Philadelphia.

Mrs. Bready Gives Opera Recital for Clubs

Mrs. George Lee Bready has appeared in ten recitals of eight operas in the last six weeks. These included four recitals on Wagner's "Ring" at the residence of Mrs. Irene DuPont in Wilmington; "Coq d'Or" before the National Opera Club; "Rosenkavalier" and "Die Tote Stadt" at the American Institute of Applied Music, and "Boris" before the Chaminade Club in Yonkers and at St. Mary's School in Peekskill. Among the engagements scheduled for the new year are recitals at the Baldwin School in Bryn Mawr, Pa.; before the Arundell Club in Baltimore, and before the New Rochelle Women's Club.

Kathryn Platt Gunn in Many Concerts

Kathryn Platt Gunn, violinist, gave another of her series of educational concerts at the Neighborhood Clubhouse, Brooklyn, on Nov. 28, assisted by Mary T. McDermott, pianist, and Paulding De Nike, cellist. The program included trios by Pierné and Haydn. On Nov. 24 Miss Gunn gave a recital at the Baptist Temple, Brooklyn, and on Dec. 2 she appeared in a musicale given by the Hackensack, N. J., Elks. She was soloist with the Morning Choral Club of Brooklyn in a concert at the Academy of Music on Dec. 3, her program including works by Hubay, Paganini-Kreisler, Mendelssohn and Maximilian Pilzer. Her accompaniments were played by John Cushing.

Grace Divine Gives Recital

Grace Divine, mezzo-soprano, who scored a success in her operatic debut with the San Carlo Grand Opera Company recently, was heard in recital before the Century Theater Club at the Hotel Commodore on Nov. 30. Her excellent technique and the rich quality of her tones were manifest in two songs by Rachmaninoff, "Fair Dreams" by Buzzi-Peccia, "The Answer" by Terry, and "Heart Misled" by La Forge. She was compelled to add several encores in response to enthusiastic applause. R. E.

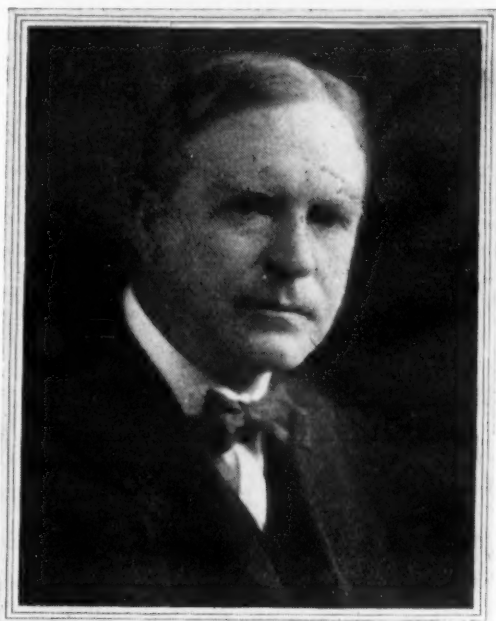
Margaret Perry Sings for Club

Margaret Perry, soprano, with Ellmer Zoller at the piano, gave a recital before the members of the Business and Professional Women's Club on the evening of Dec. 6. Her program included two arias by Mozart, "O Sleep, Why Dost Thou Leave Me" by Handel and songs by Grieg, Gretchaninoff, Schumann, Fauré, Hüe, Valverde, Crist, Curran and others. Miss Perry was well received by an audience that filled the drawing rooms.

Yale Glee Club to Sing in Town Hall

The Yale University Glee Club, Marshall Bartholomew, conductor, will give its first New York concert in the Town Hall on the evening of Dec. 20. The organization made its first appearance as a competitor in the annual Intercollegiate Glee Club Contest in Carnegie Hall and won honorable mention, and last season tied Princeton for the same honors. The club is composed of 100 singers.

Ida Geer Weller, mezzo-contralto, who is now singing in the South, was heard recently in successful recitals in Memphis and Jackson, Tenn. On each occasion she gave a program of all-American songs. Among the composers represented were Kärstener, MacDowell, Beach, Nevin, Kramer, Spross, Foote, Cadman, Rogers, Woodman and others.

America Loses a Leading Musician
by Death of William H. Humiston© Underwood & Underwood
William Henry Humiston

WILLIAM HENRY HUMISTON, music critic of the Brooklyn Eagle and for many years one of the best-known figures in the musical world of New York, died at the Fifth Avenue Hospital on the afternoon of Dec. 5, after several months of ill health. Following an operation, Mr. Humiston rallied, but began to sink again the following day. He was conscious until about a half hour before his death and suggested the transfer to his room at the hospital of part of his library of Wagnerian scores, so that he might re-study them before the forthcoming engagement of the Wagnerian Opera Company in New York.

Mr. Humiston was born in Marietta, Ohio, on April 27, 1869, and was the son of Henry and Margaret Vorhis Humiston. He went to high school in Chicago and later to Lake Forest University, where he graduated in 1891. He studied piano and harmony with W. S. B. Matthews from 1884 to 1893 and organ with Clarence Eddy from 1885 to 1894 in Chicago and was later organist at Lake Forest Presbyterian Church.

In 1896 Mr. Humiston moved to New York and for the three succeeding years studied composition under the late Edward MacDowell. He remained a close friend of Mrs. MacDowell's after her husband's death. He was for some years organist at Trinity Congregational Church in East Orange, N. J., and later at the Presbyterian Church at Rye, N. Y., after which he conducted both grand opera and light opera in traveling companies until 1912, when he settled permanently in New York.

In the fall of that year he succeeded H. E. Krehbiel as program annotator for the New York Philharmonic, and in 1916 was appointed its assistant conductor under Josef Stransky. He remained with the Philharmonic in both capacities until 1921, when the National Symphony was amalgamated with the Philharmonic. Up to the present season he had written the program notes for the Friends of Music.

In the fall of 1922 he became music critic of the Brooklyn Eagle and spent last summer in Europe attending the principal music festivals. In July he was awarded the degree of Master of Arts by Lake Forest University.

Zimbalist to Play in Carnegie Hall

Efrem Zimbalist will give his second violin recital in Carnegie Hall on the afternoon of Dec. 16, after which he will resume a tour which will occupy him until the spring and will bring him seventy-three appearances. Since his first New York recital in October, he has been to the Pacific Coast, playing in twenty-one cities.

Ashley Pettis to Be Managed by Judson

Ashley Pettis, the American pianist, signed a contract with Arthur Judson, New York concert manager, on Monday, to appear under the Judson banner next season.

Mr. Humiston's orchestral works have been played by the Philharmonic and at the Stadium Concerts. The most important of these include "A Southern Fantasy," a Suite in F Sharp Minor for Orchestra, "Iphigenia," a dramatic scena for soprano and orchestra and an Overture to "Twelfth Night," written for Maud Adams' production of the play. He also wrote numerous songs. His musical library was extensive, especially in the works of Wagner and Bach, and he is said to have had a copy of every work, both musical and literary, of the former. He was unmarried and is survived by his father and a brother.

PASSED AWAY

Edward Garrett McCollin

PHILADELPHIA, Dec. 8.—Edward Garrett McCollin, lawyer and musician, and one of the founders of the Philadelphia Orchestra, died recently at his home here after a long illness. Mr. McCollin was born in Baltimore, July 6, 1858, and was educated at Hastings Academy and the University of Pennsylvania. In addition to his legal studies, Mr. McCollin took special courses in composition and was a founder of the glee club of the University. He graduated from the law school in 1880 and received his degree of M. A. the following year. He was one of the earliest members of the Orpheus Club and served for a number of years as its president and was also baritone soloist with the organization. He published a number of compositions under his own name and also under the name of "Garrett Colyn." He was a member of the University Club and the Manuscript Society of New York and of the Manuscript Society of Philadelphia. With Dr. E. I. Keefer, he organized the Philadelphia Orchestra and was a director and one of the council of the Orchestra. At its concerts on Nov. 30 and Dec. 1, the Orchestra played the slow movement from Beethoven's Seventh Symphony as a memorial tribute.

Charles Kunkel

ST. LOUIS, Dec. 8.—Charles Kunkel, composer, pianist, and one of the musical pioneers of the Middle West, died at the Barnes Hospital on Dec. 3. Mr. Kunkel was born in Sippersfeld, Germany, on June 22, 1840, and began his musical career at the age of eight in Cincinnati. In 1868, he moved to St. Louis where he speedily became known as a pianist of unusual ability. He also acted as local impresario, bringing many musical celebrities to the city. Moriz Rosenthal, a lifelong friend, who stopped on his way to a concert in Columbia, Mo., was with Mr. Kunkel when he died. He is survived by his widow, two sons and a daughter. HERBERT W. COST.

Robert Bryars

ST. LOUIS, Mo., Dec. 9.—Robert Bryars, father of Mildred Bryars, concert contralto, died of pneumonia at his home here on Dec. 4, after an illness of three days. Mr. Bryars, who was vice-president and treasurer of the Hutteg Sash and Door Company, was born in Dungannon, Ireland, June 1, 1854, and came to the United States in 1873. He is survived by his wife, formerly Catherine Hutteg, and three daughters.

Operation Delays Ballester's Début at Metropolitan

Vincente Ballester, baritone, who was engaged this season to sing leading rôles with the Metropolitan Opera Company, has been suffering from throat trouble for the last few weeks, as a consequence of which he has not been able to make his début as scheduled. He submitted to a minor operation on Nov. 28, and it is expected that he will be able to resume singing in the near future.

The Singing Society of the Jan Hus Presbyterian Church will give an entertainment in Aeolian Hall on the evening of Dec. 22. The program will include Czechoslovak folk-songs and dances in costume and native Christmas carols.

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Women's Music Club of Lima Spends \$7,000 on This Season's Concerts



Claudia Stewart Black, Soprano, President of the Women's Music Club of Lima, Photographed in Character in a Performance of Excerpts from "The Flying Dutchman"

LIMA, OHIO, Dec. 10.—The Women's Music Club, of which Claudia Stewart Black is president, has rendered important service for many years in fostering the artistic progress of this community, and this season it will spend \$7,000 on the elaborate course it has organized. This includes six concerts by visiting musicians and others given twice a week by local artists. It is estimated that 1500 children heard the recent afternoon concert by the Cleveland Orchestra, and that given in the evening by this organization was also thronged. Both these events were under the auspices of the club.

H. E. HALL.

Leonard and Nyiregyhazi Assist Rubinstein Club

Laurence Leonard, tenor, and Erwin Nyiregyhazi, pianist, were the assisting artists in the first evening concert of the Rubinstein Club at the Waldorf-Astoria on Dec. 4. Mr. Leonard sang an aria from Giordano's "Chenier" and a group of songs by Mana Zucca, Gustave Ferrar and Rachmaninoff with fine tone and admirable artistry, and Mr. Nyiregyhazi won tumultuous applause for his playing of Fantasie and Fugue by Liszt.

Boston Has Week of Brilliant Concerts by Many Local and Visiting Musicians

BOSTON, Dec. 10.—Henry Hadley, associate conductor of the New York Philharmonic, was guest-conductor at the People's Symphony concert on Sunday afternoon, Dec. 2, when he led excellent performances of his own Symphony in F Minor, "The Four Seasons," and works by Mozart, Wagner, Mendelssohn and Tchaikovsky. Inez Barbour, soprano, the assisting artist, sang Agatha's Aria from "Freischütz," disclosing a highly skilled voice and warmth of interpretation.

Harold Bauer's masterful performance of Brahms' Second Piano Concerto dominated the seventh brace of concerts given by the Boston Symphony on Friday afternoon, Dec. 7, and Saturday evening, Dec. 8. Mr. Bauer's playing was gigantic in conception and execution. Mr. Montoux and his forces gave brilliant performances of Dukas' "Polyeucte," Paine's Prelude to "Oedipus Tyrannus," the In-

"Rigoletto" Paraphrase by Verdi-Liszt, Liszt's arrangement of Schubert's "Erlking," Nocturne by Grieg, Chopin's Polonaise in A Flat, a Liszt Rhapsody and Debussy's Arabesque, No. 1. The chorus, under William R. Chapman, sang with its accustomed assurance and good style numbers by Pinsuti, Cadman, Warner, Stewart and Otto Wick.

WAGNERIANS HEAD CINCINNATI EVENTS

Stransky Conducts "Tristan" and "Meistersinger"— Quartet Plays

By Philip Werthner

CINCINNATI, Dec. 8.—The Wagnerian Opera Company gave one of the best performances of "Lohengrin" heard here in years in Music Hall on Dec. 4, despite an hour's delay in beginning. Elsa Gentner-Fischer sang beautifully as Elsa and the Lohengrin of Rudolf Ritter was excellent. Others in a generally satisfactory cast were Eleonora de Cisneros as Ortrud, Marcel Salzinger as Telramund, Adolf Schoepflin as the King and Otto Semper as the Herald. Eduard Moerike conducted.

"Meistersinger" was given on the second evening, with Josef Stransky at the conductor's desk leading a very admirable orchestra performance. The generally fine cast included Editha Fleischer as Eva, Herman Weil as Sachs, Robert Hutt as Walther and in other rôles Desider Zador, Benno Ziegler, Emma Bassth and Herman Schramm.

In "The Flying Dutchman," given at the matinée on Dec. 5, Mme. Gentner-Fischer again was excellent as the heroine and Theodor Lattermann gave a spirited performance in the title-rôle. The cast included also Hutt, Herman Eck, Miss Bassth and Max Lippmann.

Mr. Stransky led the performance of "Tristan" on the same evening, when Elsa Alsen and Heinrich Knotte gave effective performances in the principal rôles and Ottilie Metzger was a notable Brangäne.

The String Quartet of the College of Music gave its first concert of the season before a large audience on Nov. 30. The organization, which is made up of Emil Heermann, William Knox, Edward Kreiner and Walter Heermann, gave works of Haydn and Schubert. Romeo Gorno, pianist, assisted in a Brahms Sonata, which had been arranged by Mr. Kreiner for viola and piano. The quartet was much applauded.

Robert Perutz, violinist, was heard with Leo Paalz, pianist, in a sonata by Corelli-Thomson before the Musicians' Club on Dec. 1, playing with temperament and a remarkable technique.

Louis P. Fritze was the flute soloist and accompanist.

Roland Hayes, tenor, at Symphony Hall on Sunday evening, Dec. 2, sang with noteworthy refinement of diction and deep sincerity of interpretation. Boston, the home of his early music studies, paid signal honor to Mr. Hayes. William Lawrence accompanied tastefully.

Katherine Metcalf, mezzo-soprano, sang at Jordan Hall on Friday evening, Dec. 7, devoting herself to a program of serious songs by representative composers. Especially commendable were her zeal and earnestness in performance. Walter Golde played skillful accompaniments.

Percy Grainger gave a piano recital at Jordan Hall on Saturday afternoon, Dec. 8. His performance was distinguished for its virility, incisive rhythm, upstanding tonal structure and ringing quality of tone.

Olga Warren, soprano, sang at Steinert Hall on Tuesday evening, Dec. 4, devoting her program to old airs, French, German, English and American songs, which she invested with adequate emotional significance. Berthe Van Den Berg played capable accompaniments.

Gertrude Tingley, mezzo-contralto, appeared at Jordan Hall on Wednesday evening, Dec. 5. Her well-trained voice has warmth of texture and expressiveness. Mary Shaw Swain played graceful accompaniments.

Kemp Stillings, violinist, and Frances Newsom, soprano, gave a joint recital in Steinert Hall on Thursday evening, Dec. 6. Miss Stillings showed technical skill and a commendable spirit in her interpretations. Frances Newsom displayed a voice of agreeable quality, well schooled, and used with intelligence and charm. Harry Anik played able accompaniments.

HENRY LEVINE.

CHICAGO SYMPHONY PLAYS "SCHELOMO"

Bloch's Work and Vaughan Williams' Fantasy Are Featured

CHICAGO, Dec. 8.—New music, Ralph Vaughan Williams' Fantasy on a Theme by Thomas Tallis, and Ernest Bloch's Hebrew Rhapsody entitled "Schelemo," gave interest to the Chicago Symphony's regular pair of concerts in Orchestra Hall on Friday afternoon and Saturday night.

The Bloch number was very interesting. The solo cello typifying Solomon the King was played with richness of color and power and broad phrasing by Alfred Wallenstein.

The Vaughan Williams Fantasia for double stringed orchestra was in ecclesiastical style, marked by sincerity and nobility, but too prone to iteration.

For the rest, the Chausson Symphony was played, and was thoroughly enjoyable, in Frederick Stock's reading. It wears well, for it is sincere, devoid of meaningless phrases and proceeds to say what the composer had in his mind without bombast or senseless ornamentation. The concert closed with a vigorous presentation of Elgar's "Pomp and Circumstance" March.

F. W.

BOSTON, Dec. 8.—The Boston String Quartet, founded by Harrison Keller, after two years of rehearsing will make its initial public appearance at the Copley-Plaza on Feb. 3. The quartet is composed of Harrison Keller, first violin; Albert Shepherd, second violin; Hans Werner, viola and Georges Miquelle, violoncello.

W. J. P.

Erna Rubinstein Will Return to U. S. After Exciting European Tour



Erna Rubinstein, Violinist

Erna Rubinstein, violinist, who became widely known through her many appearances last year, her first full season in America, will return after Jan. 1 for another extensive tour under the management of Daniel Mayer. She is now playing in Europe, repeating her many successes in Holland, Hungary, Austria and other countries. She has given four concerts in The Hague, where she has been a favorite since her first appearance there several years ago. In Debrezin, Hungary, where she gave a concert for the benefit of the local conservatory, she was met at the station by a delegation that included the mayor and other city officials and was escorted to the hotel in the mayor's carriage. All her experiences, however, have not been so pleasant, for she has been twice robbed in the course of her tour. While she was playing Budapest her apartment was broken open and looted of all her valuables, and a few days later one of her trunks mysteriously disappeared while she was traveling. Miss Rubinstein has been booked for many re-engagements in cities in which she has played previously.

Haverhill Club Gives Fine Concert

HAVERHILL, MASS., Dec. 8.—The Women's Musical Club began its season's activities at the home of Mrs. Clifton G. Ellis recently, when a group of fourteen vocalists sang meritoriously Dunn's "Phantom Drum," under the leadership of Frederick Johnson, organist at the First Church of Christ, Bradford, Mass., and head of the music department at Bradford Academy. The chorus was assisted by Mrs. Minerva Allen Wood, soprano, a club member, and John W. Peirce, baritone, of Boston. The Colonial Trio, Alice L. Bean, piano; Florette Gosselin, violin, and Edith Nichols, cello, all members of the club, opened the program with several instrumental numbers.

W. J. P.

BOSTON, Dec. 8.—Helen Allen Hunt, contralto and teacher of voice, gave a recital at Broadus College, Philadelphia, W. Va., on Dec. 7. On her return trip Mrs. Hunt will sing at a private musicale in Washington, D. C.

W. J. P.

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